

MUSICAL FOUNTAIN

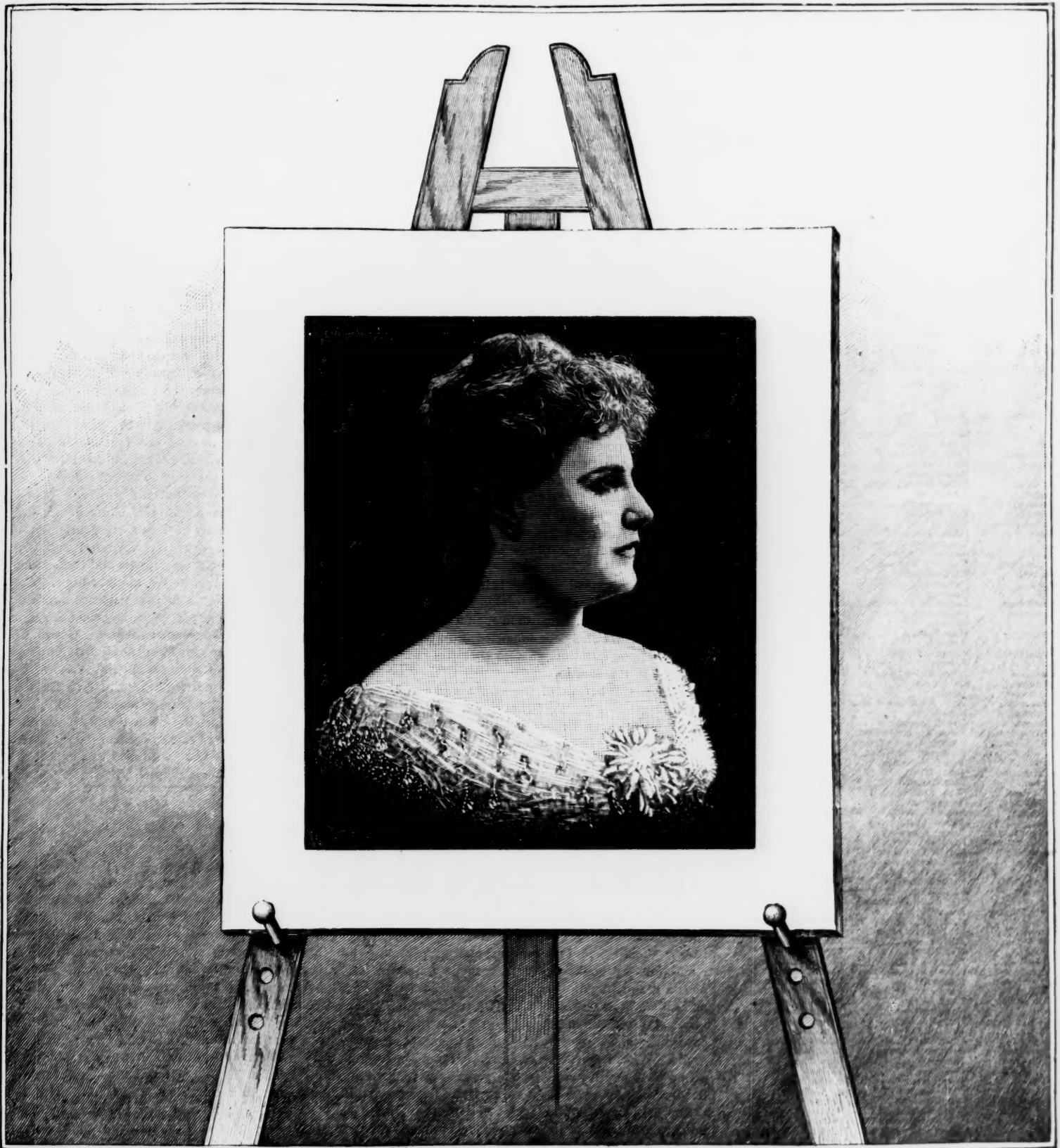
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 429.



EMMA JUCH. ✓

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Materna.	Louise Gage Courtney.	John T. Raymond.
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Chatterton-Bohrer.	Constantin Sternberg.	Rossi.
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Adolf Henselt.	W. Waugh Lauder.	Edith Edwards.
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William Candius.	Clara Schumann.	Verdi.
Franz Kreisler.	Joseph.	Hummel Monument.
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King Ludvig I I.	Ernst Catenhusen.	Pablo de Sarasate.
C. Jos. Brachbach.	Heinrich Hofmann.	Julius Jordan.
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Helen D. Campbell.	Car Baermann.	Gustav A. Kerker.
Alfredo Barili.	Emil Steger.	Henry Duzens.
Wm. R. Chapman.	Paul Kalisch.	

WE just learn of a most important "find" among the papers of the late Adolph Jensen. It is a complete opera in three acts, with ballet, entitled "Turandot," the same subject on which Rehbaum has written an opera which has just been produced at the Berlin Royal Opera House with considerable success. The Jensen work, by request of his widow, will soon be published, and a piano score has been arranged for publication by Dr. Wilhelm Kienzl. The libretto of Jensen's opera was written by a relative of his, Egbert Jensen, who, in the main, closely follows the dramatic narrative of Gozzi-Schiller.

AMONG the engagements definitely made by Mr. Stanton for the coming season of the Metropolitan Opera House are those of the excellent artist Mrs. Schroeder-Hanfstaengl, well remembered here from the season of 1884-5, and of the Hamburg baritone, Grienauer.

A rumor was current in the city last week to the effect that Mr. Stanton had engaged Hans von Bülow for a concert tour, in which the great virtuoso was to play the Knabe piano. Mr. Ernst Knabe, of Baltimore, the head of the firm of Wm. Knabe & Co., was in New York last week and personally assured us that there was absolutely no truth in the report, so far as his house is concerned, and that he had not even heard of the matter until he came to New York, which again proves the truth of the old adage that you must go away from home if you want to learn the news about yourself.

Apropos of the Metropolitan Opera House engagements, "The World" on Sunday last printed a cable dispatch from Berlin, which read as follows:

BERLIN, April 28.—Offers to appear in next season's production of German opera in New York have been made to Miss Maltz, Mrs. Rosa Papier, Mrs. Pauline Lucca and Mr. Gudehus, the tenor. The managers are meditating the production in New York of Wagner's "Rheingold" and "Parsifal" if they can obtain the consent of the heirs.

The entire paragraph contains absolutely nothing new to the readers of THE MUSICAL COURIER, as we printed exactly the same information several weeks in advance of the "World's" cable news, which seems to show that on European and metropolitan musical matters we can give points to even a daily paper of the enterprise of which "The World" boasts.

THE COPYRIGHT BILL.

THERE seems to be no doubt that the interests of American composers were very poorly represented when the Chace copyright bill was framed. THE MUSICAL COURIER has already called attention to the absurd restriction imposed on American composers, which proposes to deprive them of their copyright in their own country unless their works are printed from type set within the limits of the United States. But by far the worst feature of the bill is that section which proposes to deprive American composers of their copyright at home should their works be printed or first published abroad.

The typographical unions believe that their craft would be injured should foreign authors obtain an American copyright, because in such a case their works would in all likelihood be imported in foreign editions. It is an open question whether their fears are justified or not, but it is pardonable in them if they claim for themselves the benefit of the doubt and use their influence accordingly. We do not think, however, that the unions themselves believe that works by American authors will ever be printed abroad to such an extent as to injure them seriously. The claim that American authors should be subjected to the same restrictions as those imposed on their foreign colleagues as a matter of fairness toward the latter is hardly tenable. Everybody knows that the terms upon which foreign authors are to obtain a copyright in the United States are dictated more by the 60,000 artisan voters of the typographical unions than by any sense of fairness toward authors.

Our present copyright law contains no printer's clause and does not deprive the American composer of his copyright at home if he finds a publisher abroad. This is as it should be. For every thousand persons who read and buy books there is perhaps only one who buys a musical publication; the facilities for publishing and selling literary works in the United States are therefore equal to those in the Old World; but this is not the case with musical works, particularly those of a higher grade. What is needed, therefore, is not a law which proposes to deprive American composers of their rights, but one that will give them every facility for the publication of their works. It seems to us that it would be much more advisable to leave our present copyright law as it is and simply change Section 4971 to read as follows:

"Nothing in this chapter shall be construed to prohibit the printing, publishing, importation or sale of any book, map, chart, dramatic or musical composition, print, cut, engraving or photograph written, composed,

or made by any person not a citizen of the United States nor resident therein unless such person shall before publication in this or any foreign country deliver at the office of the Librarian of Congress, or deposit in the mail within the United States, addressed to the Librarian of Congress, at Washington, D. C., a printed copy of the title of the book or other article or a description of the painting, drawing, statue, statuette or a model or design for a work of fine arts, for which he desires a copyright, or unless he shall also, not later than the publication thereof in this or any foreign country deliver at the office of the Librarian of Congress, at Washington, D. C., or deposit in the mail within the United States, addressed to the Librarian of Congress, at Washington, D. C., two copies of such copyright book or other article, printed from type set within the limits of the United States or from plates engraved within the limits of the United States, or in case of a painting, drawing, statue, statuette, model or design for a work of fine arts, a photograph of the same."

This would give to the typographical unions the protection which they desire most and will admit of reciprocity by foreign countries.

At this juncture the Music Teachers' National Association should manifest their importance and influence by exerting a pressure against the passage of the Chace bill. Now is the time to act.

THE REV. DR. LYMAN ABBOTT REPUDIATES, EBERHARD.

WE have received the following letter from the acting pastor of Plymouth Church:

THE CHRISTIAN UNION,
New York, April 27, 1888.

Editors Musical Courier:

My assistant hands me among the clippings from our exchanges two from THE MUSICAL COURIER, one containing a circular asserting that Dr. Lyman Abbott is enthusiastic on the subject of providing a scholarship from Plymouth Church as a memorial to Mr. Beecher in Dr. Eberhard's Grand Conservatory, and the other containing the denial of any interest in this scheme from Messrs. T. G. Shearman and R. W. Raymond. Will you kindly add my disclaimer also to theirs? I am an enthusiast in the matter of musical education, but I know nothing about Dr. Eberhard's Grand Conservatory, and declined to take any action in the movement proposed to secure an interest in Plymouth Church in providing a Beecher scholarship in the conservatory. Yours respectfully, LYMAN ABBOTT.

"Dr." Eberhard seems to have a penchant for unlawfully using the names of eminent citizens for his business purposes, the Rev. Dr. Lyman Abbott being the third of these prominent men who writes that the use of his name was not authorized by him. We have always maintained that the methods of "Dr." Eberhard and others of his ilk cannot and do not prevail for any length of time. The manner in which he assumed the title of Doctor of Music has been so thoroughly exposed in the columns of this paper that the "doctor's" name has become a synonym of the ridiculous in musical circles. The use of the names of these three gentlemen—Thomas G. Shearman, Rossiter W. Raymond and Dr. Lyman Abbott—for advertising purposes and the extent of the trick will make Eberhard's name odious. As an evidence that Eberhard's methods do not succeed we may state that a chattel mortgage of \$3,000 has recently been entered against his name; that his "Grand Conservatory" is no longer on Twenty-third-st., but that it will be located in the building on Fifth-ave. now undergoing repairs and improvements for the New England Piano Company; that the piano company holds the chattel mortgage and that the company, with a view to business, will to a great extent control the "conservatory." Such is the usual result with men who expect to succeed through the methods adopted by "Dr." Eberhard.

"PARSIFAL."

THE news that "Parsifal" would be given next season at the Metropolitan Opera House for the first time outside of Bayreuth (which was first and exclusively published in THE MUSICAL COURIER) has created quite a stir in the German musical and secular press. The "Berliner Boersen Courier" wrote to one of the most prominent members of the Bayreuth Festival Committee, asking for information in regard to this piece of news, and the official, whose name is not given, answered that he was ignorant of the fact of any arrangements having been made between Mr. Stanton and the Wagner heirs. He also insists that despite the fact that no international copyright exists as yet between Germany and the United States, the performance of "Parsifal" would be impossible in New York, as the publishers, Schott & Sons, would certainly not sell the "Parsifal" score except with the understanding that it was not to be used for performance, and that, moreover, no German artists would be found willing to sing the parts in "Parsifal," knowing that they were acting in direct opposition to the expressed wishes of the dead master and his family.

We have nothing to say against these arguments.

which are decidedly correct and valid. We gave the news of the probability of a "Parsifal" performance in New York next season upon information obtained from no less authoritative a source than Anton Seidl himself, who said to one of the editors of THE MUSICAL COURIER that Mrs. Cosima Wagner had promised him the score and rights of performance for the Metropolitan Opera House, and that he hoped to arrange everything in a satisfactory manner with her during the short stay he is now making in Germany.

JOSEF AND HIS FATHER.

WE are somewhat astonished to read the following in the London "Telegraph":

On Friday last the Hofmann family arrived at Southampton, and came the same afternoon to London, starting on Sunday morning again for Berlin, where Josef and his mother will remain for a fortnight, while the father goes to Warsaw. On his return the boy will be taken to Eisenach for a little diversion and the benefit of his health. The father, it appears, was not actuated by pecuniary motives in withdrawing his son, as was given out in the American press; the true cause being anxiety for the child's bodily welfare. Little Josef is now in the best of spirits and full of fun, but certainly shows signs of nervous exhaustion. This probably has been brought about not so much by overwork as by the officiousness of the American Society for the Protection of Children, who scared and worried the boy with incessant medical examinations, which were even permitted to take place during the concerts in the intervals of the program. By the autumn there is every reason to believe he will have regained his natural robustness of constitution, and in that case will resume his public appearances, commencing probably in England.

If this paragraph is based on information given to the writer by Hofmann *père*, it simply shows that that gentleman knows how to muddle the truth most glibly, for the idea that the examination before the mayor had anything whatsoever to do with the boy's final withdrawal is simply preposterous.

It is evident also, from the above, that Hofmann, Sr., is preparing to put the boy on the stage again in England in the near future.

Milan Letter.

MILAN, April 5.

IT cannot be said with any truth that the carnival season has been a success, either from a festive or musical point of view. The weather during the winter has been the worst known for many years, and, indeed, all throughout Italy it has equaled in severity that of other countries, the severe cold and snow being followed by continuous rain and thunder storms.

The Scala Theatre has just closed for the season, which has hardly been up to the average of the records of the great opera house. The operas given were the new opera, "La Regina di Saba" (Goldmark), "La Favorita," "L'Africana," "La Juive" (Halévy), "Lohengrin" and another new opera, "Nestorio" (Galignani). The first of these, "La Regina di Saba," although the orchestration of the well-known composer was fully in accord with his best efforts, could hardly be called successful. Throughout there is a lack of melody, and except for the aria for the tenor in the second act there is nothing that one brings away with any reminiscence of pleasure, if, perhaps, we also except the march in the entr'acte. The opera was more successful in Genoa than Milan, at which former place it was given late in the season. Needless to say the mise-en-scène was magnificent and the Oriental dresses splendid. Gayarre, the celebrated tenor, originally engaged to sing five representations of "L'Africana," was afterward negotiated with for the whole season and also appeared in "La Favorita" and "Lohengrin." These three operas were the best attended and most successful of the season, the artist above named being at his best in all and repeating many former triumphs. "La Juive," by Halévy, would have been more successful if a tenor could have been found to do justice to the well-known part of the old Jew, but it was finally successful at the third attempt with the tenor Signoretto.

Many singers this season failed to please the critical audience, the most successful artists being the prima donna Voenna, Gayarre, the baritone Battistini, and the bass Navarini, who is always reliable with his magnificent voice. The lack of good male voices is most noticeable at present both in baritones and tenors. There are hundreds of so-called tenorinos and baritone-bass voices, but it is rarely one hears now the true tenor-robusto and the pure baritone voice even in Italy.

Of the other new opera, "Nestorio," it is needless to say much. Being the work of the choir master of the cathedral here it was received with some favor, and even on its merits may be heard of again.

The smaller theatres have had varied fortunes during the carnival, the most successful being the Dal Verme, where "Carlo VI," with the celebrated basso-cantante Devoyod, in the protagonist part of the imbecile old king, delighted large audiences; and afterward the most successful productions were "Carmen," "La Traviata" and "Un Ballo in Maschera." But the general cry is: "Too many bad singers and too few really good ones." The goats overwhelm the sheep, especially in the tenors and baritones. Italian impresarios are curious people. Indeed the theatre business in Italy is at a very low ebb. The once celebrated Carcano Theatre utterly failed in its productions of "La Forza del Destino" and "Fra Diavolo." The cry of the audience was: "The singers are bad," and so they were—dreadfully bad. The ballets given at the Scala—

"Eccelsior" and "Amadriade"—were splendidly put on and most successful, and "Annibale" at the Dal Verme was also a great success.

There are a good many American and English students here at present, mostly divided among the maestri Pozzo, Moretti, Giraltoni and Davis, all of whom are now celebrated. Among the students we hear good accounts of Frederick Mantel, who is a favorite baritone pupil of Pozzo, and is already known in New York circles as an amateur singer and composer; and also of another baritone, William Willmarth, a gentleman hailing from Boston. Others likely soon to be heard of in public are George Priestley, a tenor pupil of Davis, and George Bell, also a tenor and a pupil of Moretti.

Summer and hot weather will soon supersede the winter here, for of spring there is none nowadays, and to see the sun again will be the greatest boon Providence can at present give the shivering natives of so-called sunny Italy. T. W.

FOREIGN NOTES.

...Nordica (Lillian Norton) sang in "The Messiah" at Albert Hall on Good Friday.

...Sophie Menter will appear in London after all. Her piano recitals have been settled to take place on May 28 and June 14.

...Anton Schott, the tenor, is suffering from pneumonia, and all his concert and operatic engagements have therefore been cancelled.

...A new oratorio, entitled "Christ's Entombment," by August Klughardt, was recently produced for the first time at Dessau under the composer's directions and is highly spoken of.

...Miss Emily Squire succeeded in carrying off the Parepa Rosa scholarship at the London Royal Academy from sixty-five candidates. The examiners were Cox, Fiori, Randerger, Walker and Garcia.

...Joncière's new opera, "Dimitri," scored a success at its first production, under the composer's direction, at Lille, on the 17th ult. The City Council of the same enterprising city has invited Lamoureux and his famous orchestra to come and give a Wagner concert there.

...This is the series of pieces Hans Richter intends producing in his London concerts this season:

J. S. Bach—Concerto in F, for three oboes, fagotto, two horns; string concerto, for two violins, viola, cello and contrabass. Beethoven—(1) "Egmont" overture; (2) overture, op. 116; symphonies 4, 5, 7; "Missa Solemnis." Berlioz—Overture, "Carnaval Romain"; "La Damnation de Faust" (the whole). Brahms—Second symphony in D. Haydn—One symphony. Liszt—Fourth rhapsody; "Danse Macabre"; "Hunnenschlacht, Vogelpredigt" (new). Mozart—Symphony in C. Mendelssohn—Overture, "Midsummer Night's Dream." Saint-Saëns—"Le Rouet d'Omphale." Schumann—Overture, "Genoveva." Stanford—Irish symphony. Wagner—Closing song, "Götterdämmerung"; "Hagen's Wacht"; closing scene, "Rheingold"; "Schmiedelieder" ("Siegfried"); "Siegfried's Tod," "Trauermarsch"; new "Venusberg" music ("Tannhäuser"); "Walkürenritt"; "Wahn! Wahn!" ("Meistersinger"); "Was duftet doch der Flieder" ("Meistersinger"); "Das schöne Fest"; "Vorspiel und Liebestod" ("Tristan und Isolde"); "Eine Faust" overture; "Parsifal Vorspiel"; "Charfreitagszauber." Weber—"Oberon Overture." There is the probability also of a new symphony by Goldmark being included.

This means Beethoven, 6; Berlioz, 3; Bach, 2; Haydn, Mozart, Mendelssohn, Weber, Schumann, &c., each 1; Wagner 14! Well, if Bayreuth is not yet content we will next year have nine concerts with nothing else but Wagner.

...A cable dispatch from London, dated April 17, says: "The bankruptcy case of J. H. Mapleson, the operatic manager, was heard in the Bankruptcy Court to-day. His liabilities were stated to be £43,410. He has no available assets. Colonel Mapleson attributes his failure to the non-completion of the National Opera House, on account of which he estimates he loses £30,000. He intends to submit a scheme to his creditors by which a settlement may be arranged." On the 24th ult. another cable dispatch was received which says: "The creditors of Col. Mapleson, the operatic manager, held a meeting to-day and accepted an offer of \$2,500 in settlement of all his debts."

Apropos of Mapleson, the London "Telegraph" says: "Some friends of J. H. Mapleson have formed themselves into a committee for the purpose of raising a fund to assist him at a moment when he is in a position of considerable difficulty. During the last thirty years Mr. Mapleson has done service in the world of music. At Her Majesty's Theatre, the Royal Italian Opera, Covent-garden, and the Theatre Royal, Drury-lane, he produced, for the first time in England, such works as 'Faust,' 'Carmen' and 'Mefistofele,' and he brought forward very many singers who gained celebrity in this country. The committee consists of Mr. Thomas Chappell, 50 New Bond-st.; Mr. Charles Ollier, 168 New Bond-st.; Mr. Alfred Hays, 1 Royal Exchange Buildings, E. C., and Mr. William Mitchell, 33 Old Bond-st., who has consented to act as treasurer and receive subscriptions."

...The Times contained the following musical news by cable from London:

Trouble is looming between the Philharmonic Society and the irascible artist Von Bülow. When the society released Cowen, application was made to Von Bülow's agent, who named the terms. These were accepted and a contract made. Following this came a letter from the pianist repudiating the arrangements. The society pointed out that an authorized agent had entered into the undertaking for his appearance. To this no answer has been received and the society to the present time has no idea what the result will be and how the two concerts advertised will go off.

A young Australian pianist, Miss Menk Meyer, will give a first recital in

England on May 7. Much has been heard of the young lady during her recent tour on the Continent, and considerable interest attaches to her debut.

Friday night the Philharmonic Society took under its fostering wing the wonderful child, Otto Hegner. This rival and, in my judgment, superior of Hofmann has created a stronger ripple in artistic waters than did even his predecessor in pianistic precocity. Hegner on this occasion played John Field's concerto in A flat as the pièce de résistance, and also displayed great executive ability in Chopin's study in A flat and Mendelssohn's andante and rondo in E minor and major. Mr. Widor, the French composer, presented his orchestral work, "The Walpurgis Night." This composition is in three movements, allegro, adagio and second allegro, with a slow introduction. Still another feature was introduced in the presentation of an overture to "Romeo and Juliet," composed by Macfarren fifty years ago.

At the Paris Grand Opéra the "Henry VIII." of Saint-Saëns has been revived. It was supposed that the composer would shorten some portions of his work, but no change has been made, and the original score was heard again in its integrity, with all its fine musical pages and its many tedious intervals. The interpretation is no better and no worse than that given to every representation at this theatre. Lassalle, of course, scored his usual triumph in the title rôle. Miss Richard comes next, and after that there is no one to mention. The chorus was frequently forgetful and often out of tune, and the orchestra was too timid.

... "La Vénus d'Arles" is the attractive title of a new opéra comique, which will be brought out next season at the Bouffes-Parisiens. The title rôle was written for Grisier-Montbazon. The book is by Paul Perrier and Armand Liorat. The composer has, by the way, written the music for the spectacular piece intended for the Galté and arranged by Ferrier from "Robinson Crusoe." The title of "L'Isle de Robinson" (Robinson's Island). There is talk also of reviving at the Eden Théâtre next season, with great splendor of stage setting, Offenbach's "Robinson Crusoe." The librettists will remodel the book and the musical score will be arranged to suit by Ernest Guirand.

...Ernst Van Dyck, the tenor of the Lamoureux concerts in Paris, the coming "Walther" of "Die Meistersinger" at Bayreuth, has signed a five years' engagement with the Imperial Opera at Vienna. He will sing the repertory of Gluck, Weber and Wagner.

...The last of the London Crystal Palace concerts for the season, on April 14, presented Berlioz's "Damnation of Faust" "for the first time," an announcement which reads oddly enough in New York, where the work is familiar.

...The Government of Italy has voted 100,000 francs for purchases at the International Musical Exhibition at Bologna, which was solemnly opened yesterday in the presence of the King and Queen of Italy.

...Sellier, the French tenor, will leave the Paris Grand Opéra, and has been engaged from next year for the Théâtre de la Monnaie in Brussels. He will make his début there as "Sigurd."

...One thousand and four hundred pounds sterling is all that was raised for the London Macfarren scholarship fund, which is now closed. How soon we are forgotten when we are dead!

...Gounod's "Joan of Arc" was performed for the first time in Paris, on Tuesday, the 17th ult.

G. H. Wilson Replies to S. G. Pratt.

HAVING by request of S. G. Pratt, the Chicago composer, printed his letter to the "Boston Evening Traveller," attacking the veracity of G. H. Wilson, the musical editor of that journal and one of the most estimable gentlemen among musical critics in this country, we are certainly pleased to give the latter a hearing and herewith print his reply, which appeared in his own paper on Monday of last week:

Last Monday reference was made in this column to a letter from Mr. S. G. Pratt, of Chicago, to the "Traveller"; consideration of its contents was waived until to-day. What aroused Mr. Pratt to send a communication was the following, written by us several weeks ago:

Always ready to say the right thing for Chicago, we are none the less censorious regarding any unauthorized claim which may be made in her behalf. It is stated that an "Elegy to General Grant," written by the most energetic composer in the West, Mr. S. G. Pratt, was played at the Crystal Palace concerts in London. Not since 1855 (how old is Chicago?), at least not by the orchestra under Mr. Manns; was it an arrangement for brass band?

Mr. Pratt finds a great deal in these few lines, but, most astonishing of all, tries to make out a direct accusation of falsehood, calls our paragraph a slander, written by our "smart young man," and "mid a profusion of rhetoric, sends us a program to prove his veracity. We thought Mr. Pratt's letter was intended for publication, and seeing it in full in THE MUSICAL COURIER of last Wednesday we are inclined to print a somewhat sharper pencil while making reply. What are the "Crystal Palace concerts?" They are the orchestral concerts given on Saturdays at Crystal Palace, London, conducted by August Manns. Mr. Pratt: Was the program sent this paper one of the regular "Crystal Palace" series? Was it not marked "Program of the Special Grand Concert of Compositions by the American Composer, Mr. S. G. Pratt?" Waan't it, Silas? It was. Did we then tell a lie, when we said, as above, beginning "It is stated," &c.? It is one thing to have you compositions played inside the Crystal Palace building, even in the holy of holies, the concert room, and under the leadership of Mr. Manns and by his orchestra, if you please, but quite another to have them played at "Crystal Palace concerts."

Mrs. Vanderbilt rented Joseph Hofmann and the whole Abbey establishment to give her friends an afternoon's pleasure; Mr. Theodore Thomas plays Florio's symphonies—"at a salary;" and Mr. Manns—well, we have no doubt the genial August gave his services for love of the American school, got the orchestra to play for little or nothing, that the Pratt banner might win a name in London (the history of Mr. Pratt's success in London is not forgotten); but Mr. Manns at no time in thirty years has played a piece by S. G. Pratt at "Crystal Palace concerts" (unless his official catalogue is in error), and that was all we said in the few lines which gave the Wagner of Illinois so much disgust.

Just a word more. Do not again, Mr. Pratt, think that the "Traveller" young man goes about seeking whom he may devour, building upon hearsay evidence, or at any time makes a statement he cannot prove. There may be too much levity sometimes, but never at the expense of truth. After truth, the American composer.

PERSONALS.

EMMA JUCH.—A recital of the incidents in the career of this young cantatrice would fill a volume and unfold an interesting story of the endeavors of a brave girl seeking self improvement and striving to attain a high standard in musical art. Nature, notwithstanding her munificence in other directions, vouchsafes to but few the ultimate genius of song. Among the few thus gifted Miss Juch has won for herself a commanding position, and now easily ranks as the foremost American lyric soprano upon both the concert and operatic stages.

Emma Juch was born in Vienna in 1861 of naturalized American parents. But the fact of having come in the world abroad she happily atoned for by being born on the Fourth of July. Her training for the concert and operatic stages was most severe under the musical discipline of her father, an accomplished musician. To this rigid training she is probably indebted for the possession of that unfailingly even quality of voice which, combined with a bird-like execution, intelligent phrasing and charming stage manners, contributes to the popularity of Miss Juch.

Miss Juch made her operatic debut in London with Mapleson's Italian Opera Company as "Felina" in "Mignon." Her success was immediate and the London press bestowed unqualified and lengthy praise upon her achievement, and enthusiastic criticisms were cabled the New York and Boston papers concerning the event.

Her success in "Mignon" was repeated by her as "Violetta" in "Traviata," "Queen of the Night" in "The Magic Flute," "Martha" in "Martha," "Marguerite" in "Faust," "The Queen" in "The Huguenots" and "Isabella" in "Robert le Diable." She continued with Her Majesty's Opera Company during three seasons, making a distinct success in each new rôle. Her work was of the most difficult character. Four years ago she accepted an offer to share the arduous duties imposed upon Nilsson and Materna on the Wagner concert tour, under the musical direction of Theodore Thomas and the management of Charles E. Locke. Miss Juch alternated with Nilsson in singing the rôle of "Elsa" to Materna's "Ortrude." Mr. Thomas has since intrusted Miss Juch with much important soprano work in his exacting concerts.

During the seasons of 1885-6 and 1886-7 Miss Juch occupied the enviable position of leading lyric soprano of the American and the National Opera companies, securing for herself throughout that period an uninterrupted succession of triumphs. The principal rôles in which she appeared during these two seasons were "Elsa" in "Lohengrin," "Senta" in "The Flying Dutchman," "Marguerite" in "Faust," "Eurydice" in "Orpheus and Eurydice," and "Chrysa" in "Nero."

MAX TREUMANN IN BALTIMORE.—At the seventh concert of the Chamber Music Club, of Baltimore, Max Treumann, the baritone, was the leading solo attraction. His singing was thoroughly appreciated by the musical audience, for these concerts attract chiefly people of musical culture and their tribute must be flattering to Mr. Treumann. He sang five songs from Brückler's "Trompeter," and then a mixed program. The concert opened with Beethoven's piano and cello sonata in A major, op. 69, played by Mrs. Faelten and Rudolph Green, and closed with Rubinstein's piano, violin and cello trio in B flat major, op. 52.

HEINRICH.—Max Heinrich, by all odds one of the best Lieder singers in the country and an accomplished musician to boot, sails next Saturday on the Aurania for London, where he will probably sing during the season. He may also sing in Vienna and will attend the Bayreuth Festival.

ZEDWITZ.—Baron Zedwitz, the chargé d'affaires of the German legation in Washington, is, according to Rafael Joseffy, a fine musician and pianist. During the celebrated virtuoso's recent visit to Washington he played with the musical diplomat and praises his excellent performances of Joseph Rubinstein's difficult Wagner transcriptions. Mr. Joseffy also had a pleasant interview with President Cleveland, who immediately asked him if he were a naturalized citizen, and on receiving an affirmative reply appeared greatly pleased thereat.

FURSCH-MADI.—Mrs. Fursch-Madi, in company with her husband, sailed Tuesday of last week on the Gascogne for Europe, where she will fill an engagement with the Philharmonic Society of London.

ABBOTT.—Emma Abbott says that when she began studying for the stage "she had no more artistic taste than a Blackfoot squaw." There are some inquisitive people who unkindly wonder if she has advanced any since then.

SPOONER.—A small and pretty boy, who is remarkable in two directions, is Philip Spooner, the third son and youngest child of Senator Spooner. "His talent for music," says a correspondent, "is almost that of a genius. Though he does not know one note from another he will carry the music of an opera, after hearing the performance once, right along with his mother's accompaniment on the piano. His voice is like a girl's and sweet and clear as the notes of a bird. The boy is never so happy as when permitted to go to an operatic performance, and his criticisms are so unerring as to be startling in the advanced ideas expressed by a child. He cares nothing for the theatre, but craves music, and if deprived of it he would be a very unhappy child. He never touches the piano himself and is not inclined to instrumental music, though his two

brothers raise the roof with their banjo playing. But he will sit by his mother for an hour or two and pour out his beautiful voice in high, pure notes and with perfect time to the piano."

FEININGER.—Carl Feininger and his wife, Mrs. Elizabeth Feininger, have again appeared at a concert of their own at the Singakademie, Berlin, recently. Feininger played Beethoven's violin sonata op. 30, No. 1, and took the leading part in a string quartet in E flat of his own composition. Mrs. Feininger was heard as pianist and as singer, in which latter capacity she gave a cycle of six songs of her husband's, entitled "Waldkind Gudula's Minnelieder." The Berlin critics do not deal too harshly with the two artists and let them off easily with a few encouraging remarks.

ALBANI.—Albani is in Scandinavia for a series of concerts.

HENSCHEL.—Mr. Henschel reports from St. Petersburg the favorable progress of his wife toward recovery.

SEMBRICH.—Sembrich has gone for a time to San Remo, whence she will go to London to fulfill an engagement for two concerts at St. James' Hall.

SARASATE.—Sarasate's English provincial concerts, as so far arranged, are to take place at Nottingham, Edinburgh, Glasgow, Brighton and Liverpool. His first London program has had to be reconstructed, and now stands as under: 1. Italian Symphony; 2. Violin Concerto (Beethoven); 3. Violin Suite (Raff); 4. Ballad (Moszkowski), and "Rondo Capriccioso" (Saint-Saëns), for violin; 5. New overture, "Beatrice," by Bernard.

FORMES.—Carl Formes made his first appearance in London since 1868 at the Homœopathic Hospital concert on the 23d ult.

VERRINSKI.—Vera Verrinski, who has recently gained success on the operatic stage in Italy, is said to be known at home as Miss Coleman and to be a niece of John Stuart Mill.

ARIZTI.—Mr. Arizti, a distinguished Cuban pianist, of Havana, died Tuesday, April 17.

NORMANN-NERUDA HONORED.—The London "Figaro" says that the spectacle of the Princess of Wales, surrounded by her daughters, the Lord Chamberlain, Mrs. Schumann, Dr. Joachim, Mr. Piatti, Lord and Lady Revelstoke and many others well known at the Popular Concerts, Her Royal Highness holding up a glass of champagne and bidding the company to drink to the health of Mrs. Normann-Neruda, was a sight which it was a pity that "Figaro's" late lamented friend and colleague, J. W. Davison, the founder of the "Pops," did not live to see. The occasion was a private one, and it would be interesting to know how details leaked out. But it seems that Mrs. Schumann and Dr. Joachim expressly delayed their departure for Berlin in order to attend a dinner party given by Mrs. Neruda at her own house to the Princess of Wales and other distinguished guests, the large majority of whom were ladies. The Princess was escorted to dinner by Franz Neruda, and afterward listened to a sort of brief Monday Popular Concert, subsequently proposing the toast aforesaid. "Graciousness," in alluding to the acts of royalty, is a term very often misapplied; but it is the only word which occurs to my mind in describing this kindly act of the Princess of Wales, who is one of the most assiduous of patronesses of chamber concerts of classical music.

COMPOSERS' MEMORIES HONORED.—A monument in memory of the German composer Marschner is to be erected at his native place, Zittau. It will be inaugurated on the anniversary of his birthday, August 16 next. Ponchielli has lately been similarly remembered, a bust of his having been placed in the foyer of the Scala, at Milan, a few weeks ago. A statue to the French composer Dalayrac was dedicated on April 9, at Muret (Haute-Garonne), the birthplace of the musician. The family was represented by a grand-nephew of the composer. The statue, the work of Mr. St. Jean (also a native of Muret), was exhibited at the Paris Salon, 1885. Dalayrac appears seated on a couch, with a roll of music in one hand. Under the couch are a violin and bow.

—John Hyatt Brewer gave his first organ recital at the Lafayette Avenue Presbyterian Church, Brooklyn, Tuesday evening, April 24, and played selections from Bach, Beethoven, Schumann and Guilman. He also gave an improvisation and a romanza of his own. Mr. Brewer announces the second concert, to take place May 8. The organ is a new Hook & Hastings, has 41 stops, 3 manuals and cost \$10,000.

—Miss Nettie Carpenter gave her farewell concert on Tuesday evening of last week at Steinway Hall. She played the first concerto of Bruch, the introduction and rondo of Saint-Saëns and the "Zigeunerweisen" of Sarasate. The charming young violinist was not at her best, her intonation and technic being at times faulty. It is only justice to her, however, to state that she was abominably accompanied by the scratch orchestra under the feeble supervision of Max Maretzek. With all due respect to this veteran, we think that he would have been more profitably employed if he had been home safely tucked away in his little bed. Miss Griswold sang some songs in a perfunctory style, the orchestra walked through Nicolai's "Merry Wives of Windsor" overture, an alleged tenor tried to sing, and thus must we close the chronicle of a very tiresome concert.

HOME NEWS.

—Miss Jeanne Franko gave a pupils' concert on April 24 at Steinway Hall.

—Lillian Conway will join the E. G. Stone English Opera Company next season, so they say.

—Jerome Hopkins gave one of his weird matinées at Steinway Hall last Saturday afternoon.

—A harmonica player, three and a half years old, is about to try to make good the void caused in Boston by the withdrawal of the Hofmann boy.

—The Musurgia Singing Society gave as usual an interesting concert on Tuesday evening of last week under the baton of William R. Chapman.

—"I admire Mr. Perabo's courage and devotion in producing the Beethoven curiosities," writes a friend of the artist, "but I cannot help also admiring Beethoven's prudence in not publishing the works."

—Edward Lloyd, the English oratorio and concert singer, sailed for America by the Etruria last Saturday. He will make his first appearance in this country at the Cincinnati Music Festival on May 23. His English manager, Mr. Vert, accompanies him.

—William Hock left last Friday for Melbourne, Australia, by way of San Francisco, having been engaged through L. M. Ruben to fill a twelve months' engagement with the Amy Sherwin Grand English Opera Company as artistic director and stage manager.

—The Russian National Opera Company, from Moscow, is to appear next month at the Victoria Theatre in Berlin, after which it will make a tour through Germany and France and come to the United States in September, taking in London next spring on its homeward journey. This company, which has been organized with great care, consists of twenty soloists from the court theatres of Moscow and St. Petersburg and a chorus of fifty voices.

—There was recently given in Cleveland a concert devoted to the works of American composers. Compositions by Penfield, Henningsen, North, Bowman, Lavallée, Rogers, Wilson G. Smith, Wamelink, Andrews, Arens and Johann Beck were heard. Franz X. Arens' string quartet in A minor made quite an impression, and Beck's sextet for strings only confirmed the favorable impression it made on its first hearing. Both works were admirably played by the Detroit Philharmonic Club.

—Among the passengers who sailed on the Umbria last Saturday was Etelka Gerster. The artist, who, as usual, was in the best of spirits, will, after arriving in Liverpool, travel straightway to Buda-Pesth to rejoin her little daughters. Having appeared at the new opera house of the Hungarian capital in five different rôles, she will take her children to her estate near Bologna. She has also decided to appear a few times with Mr. Harris' Italian opera company in London during the coming season, and in August she will go to Germany to witness the festival performances of "Parsifal" and "Die Meistersinger" in Bayreuth.

—The closing scene of the second act of "Nadja," the operetta to be presented at the Casino for the first time May 14, is described as unusually dramatic. "Rackoczy," the Hungarian rebel, is discovered disguised as a wandering minstrel at the Governor's reception, at which "Nadja," with whom he is in love, is the grand lady. This is the cause of his being present. Soldiers surround the palace, the famous "Rackoczy March" is heard in the distance, the melody is taken up by the entire chorus and orchestra, and in the general excitement which prevails "Rackoczy" escapes.

—Mrs. Sarah Baron-Anderson's complimentary concert, which was delayed by the blizzard, came off last Friday evening at Chickering Hall. The fair beneficiary sang to a large audience, "Ah rendimi," by Ross, and also in some concerted music, her full, rich contralto organ never being heard to better advantage. The Rubinstein Club, under William R. Chapman, gave some selections in their usual finished style, and S. B. Mills showed by his piano solos that his fingers had lost none of their old cunning. Misses Morgan, Marie Bissell, Ella Earle, Mrs. Hartdegen, Carl Dufft and Theodore Toedt also participated, making it a very delightful concert.

—Colonel McCaull has secured the American rights to a new opera by Czibulka, the composer of "Amorita," with libretto by Genée and Mamstadt, which has proved the great success of the season at the Theatre An der Wein in Vienna. It is called "Glücksritter," which has been liberally translated for the English title into "A Soldier of Fortune." The scene is laid in London in the time of Charles II. and Cromwell, and the hero is a young Scotchman, who will be presented by Perugini. There is a character for De Wolf Hopper in the "Lord Mayor of London," and for Digby Bell in "Toby," the Lord Mayor's servant. The cast includes two detectives of the style of the two funny Hebrews in "Bellman," and there are strong characters for Marion Manola, Annie Myers, Josephine Knapp and Laura Joyce-Bell. There are four scenes, one an exterior, showing the Houses of Parliament, and three interior. The colonel proposes to do "A Soldier of Fortune" for the fall season at Wallack's, unless the "Lady or the Tiger" runs through his entire season.

—At B. J. Lang's concerto concert, given in Boston April 24. James T. Whelan, the talented young pianist, played Grieg's concerto in A minor, and the critics are unanimous in praising the fire, dash and brilliancy of his performance.

—An interesting musicale was given at St. Paul's Church, Easton, Pa., Tuesday evening, May 1, in which well-known local talent participated. William H. Keller took an active interest in the affair, and it was a pronounced success.

—The route of the Mendelssohn Quintet Club is Ann Arbor, Mich., to-day; May 3, Chatham, Ontario; 4th, London, Ontario; 5th, Galt, Ontario; 7th, Guelph, Ontario; 8th and 9th, Toronto, and 10th, Lindsey; 11th, Belleville, Ontario.

—In announcing the marriage of P. B. Sperry and Miss Kitty Dorms, of Woodbridge, Conn., the New Haven "Palladium" says: "Mr. Sperry is the forty-fifth member of the church choir to be married since the leadership was assumed by C. T. Walker." The average matrimonial bureau sinks into insignificance compared with the achievements of Mr. Walker's choir.

—The Lauder Sextet is an organization in Paris, Canada, consisting entirely of young ladies, Misses Lottie Capron, Walsh, O'Brien, Walton, Baland and Howell, who are all good musicians and who give some very interesting concerts during the course of the season. The club is named after their teacher, W. W. Lauder, the well-known Boston pianist and correspondent of THE MUSICAL COURIER.

—We have received from Robert Bonner, the secretary and treasurer of the American College of Musicians, the examination papers used at the examinations for associateship and fellowship in Indianapolis, Ind., July 4 and 5, 1887. The papers can be had gratis on application to Mr. Bonner, Providence, R. I. The next examination will be held at Chicago, Ill., on Monday and Tuesday, July 2 and 3, 1888. For full particulars address Mr. Bonner.

—The executive committee of the Music Teachers' National Association have decided, in place of asking subscriptions to a guarantee fund for the forthcoming convention and festival of July 3, 4, 5 and 6, in Chicago, to offer 300 special patrons' tickets at \$10 each. These tickets will admit the holder to all the recitals, soirées and sessions of the convention, as also to the grand festival concerts in the Exposition Building, under Theodore Thomas' direction.

—H. R. Humphries' annual concert took place at Steinway Hall last Monday night, and was a well attended and interesting affair, well-known talent participating.

The New York Banks Glee Club sang very acceptably several numbers, and showed the results of their excellent training. Michael Banner played some violin solos in his usual finished style, and Mrs. Blanche Stone-Barton sang Rossini's "Una voce poco fa" in such a brilliant manner as to render an encore imperative.

Emil Coletti's rich baritone voice was never heard to better advantage than in a very creditable song by Carl Walter, entitled "Childe Harold's Adieu," and Mr. Humphries contributed a charming tenor solo from Nessler. Will C. MacFarlane was the organist and George F. Bristow was the accompanist. It was altogether a very pleasant and also the last concert of the season at Steinway Hall.

—The following is the complete list of the works produced by the Philharmonic Society during the season just closed:

Composer.	Compositions.
Bach.....	Suite in D major; concerto in G.
Bargiel.....	Overture, "Prometheus."
Beethoven.....	Symphonies Nos. 3, 5 and 6; overture, "Leonore" No. 2; piano concerto in E flat; scene and air, "Ab-scheulicher."
Brahms.....	Symphony No. 2, D major.
Chopin-Thomas.....	Funeral March.
Dvorak.....	Symphony No. 1, D major.
Haydn.....	Air, "Rolling in Foaming Billows."
Herbert, V.....	Concerto for violoncello.
Krug, Arnold.....	Symphonic prologue to "Othello."
Liszt.....	Symphonic poem, "Festklänge."
Niede, J. L.....	Symphonic variations, op. 27.
Rubinstein.....	Concerto for violin, op. 46.
Schubert.....	Songs, "Ungeduld," "Der Wanderer," "Gretchen am Spinnrade."
Schumann.....	Symphony No. 4, D minor; overture, "Manfred;" songs, "Mondnacht," "Ich Kanne's Nicht Fassen."
Wagner.....	Overtures, "Tannhäuser," "Faust," "Meistersinger," "Siegfried Idyl."

—A "Times" dispatch from St. Paul, dated April 29, says: "It now appears that Miss Huntington is to sever her connection with the Bostonian Opera Company, not because she is to head a company of her own, nor because of her physician's advice, but because there's a difference of \$50 a week between the singer and Messrs. Karl, McDonald and Barnabee. A year ago Miss Huntington was urged to organize a company of her own, and was offered financial backing, but acting upon the advice of her mother she accepted the offer of \$250 a week from the Bostonians. Although possessing a purely contralto voice, her work, she says, has been mostly in mezzo-soprano parts, and the strain upon her vocal organs has been very severe. Miss Huntington denies, however, that she has been out of voice at any time during the season and asserts that she has had three offers from as many different managers for next year's work. One offer came from the Drury Lane Theatre, London; another from Berlin, and a third from Vienna, the last two to sing in German opera. The Bostonian managers have thus far proved

obdurate to Miss Huntington's demand for a continuance of her present salary, but offer \$200 a week, which has been refused. In consequence Miss Huntington has made arrangements to join her sister in Germany, sailing from New York June 9. Her place in the company will be filled by Mrs. Jessie Bartlett-Davis, of Chicago."

The New Practice Clavier.

A. K. VIRGIL, the inventor of the techniphone, has made many improvements, after an exhaustive series of experiments on that invention, and the results he has embodied in his new practice clavier, which is a keyboard in all respects like the piano keyboard, having instead of musical tones mild clicks like a telegraphic instrument at both the down and up motion of its keys. The techniphone, which has received the universal indorsement of the profession, is far surpassed by the practice clavier in many respects.

At the will of the player the down sounds can be used without the up sounds, and vice versa, or both the down and the up sounds can be used together, or the instrument may be used without sound. These changes are made in an instant, and with perfect ease.

The weight of touch is changed by turning a thumbscrew situated in the centre of the nameboard. The number of gradations of weight of touch is unlimited, and extends from 2 ounces (the average piano touch is 3 ounces) to 20 ounces. A gauge, which always marks the exact weight of touch employed, is fixed in the nameboard of the instrument. The thumb screw is easily turned and only three revolutions are required to change the entire keyboard from one extreme weight of touch to the other.

The mechanism by which the sounds or clicks are produced is such that they cannot fail. The entire construction is simple and durable. In proof of this a written guarantee for five years is given with every instrument sold.

The use of the down clicks apart from the up clicks will be found a great advantage, and very useful in many ways in general practice.

a. They mark accent and rhythm the same as do the tones of the piano.

b. They are an unerring guide to clearness and evenness of execution.

c. They secure the simultaneous attack of all the notes of a chord.

d. They are a sure preventive or cure for the common habit of dropping notes in fast passages.

e. Their use with a heavy weight of touch is invaluable for equalizing the action and power of stroke of the fingers.

The use of the up clicks without the down clicks affords an immeasurable advantage over any other instrument or device for direct and special discipline in up motions. Their right use with beginners establishes in the fingers the "pure legato touch" as a natural habit. Finger action and touch in piano playing are faulty and bad not because of the weakness of the lifting muscles of the fingers, but because in playing the piano sound is produced by down motion and nothing audible by up motion. There is always a powerful thought absorbing result from bringing a finger down, but none from lifting a finger up. To the youngest beginner there is purpose in the down effort, but none in the up effort.

Skill is what is needed—that skill that comes from the association of intelligent purpose directly with the physical effort. Let a pupil at the practice clavier begin with the up clicks without the down clicks; the fingers, it is clear, must be lifted in a certain way and at a certain time; every movement is prompted by a definite, well defined purpose; and the necessary skill, independence and physical development are sure to follow.

Not to speak of the wear and tear on a piano, one's nerves also suffer from the constant reiteration of technical exercises and the practice clavier will indeed be a boon for those who have been subjected to intolerable piano practice. Rhythm can be taught as well on it as at the piano, and above all the pupil is never tempted, as is so frequently the case at the piano, to become disgusted or wander away from the piece he is studying, for at the practice clavier, reading, fingering, time, touch, accent and phrasing can be thoroughly mastered, and when one goes to the piano it is with a sense of relief, much of the disagreeable technical drudgery is accomplished and nothing left but to realize the piece in actual tones.

Toronto Correspondence.

TORONTO, April 28.

IN Edward Fisher's final concert with the Toronto Choral Society (of which he has been the conductor since its organization nine years ago) three other leading Toronto musicians are to take part. Mr. d'Auria, known so well in New York, will conduct two orchestral selections, one of which has been written especially for the occasion, and W. Elliott Haslam and F. H. Torrington will each conduct a chorus.

The program will be of a miscellaneous character, embracing choruses from well-known works in the society's past repertory; solos, orchestral selections, &c.

The concert is to be a complimentary one to Mr. Fisher by way of recognizing the occasion of his withdrawal from the conductorship of the society. The reason for this withdrawal is overpressure of work in connection with the Toronto Conservatory of Music, of which he is the musical director.

Although giving up his ordinary society work, Mr. Fisher will not be quite out of the field as a conductor, as during a large musical festival to be held in 1889 he will direct one of the most important performances, Mr. Haslam and

Mr. Torrington conducting one or other each. In a miscellaneous concert, should there be one, it may be assumed that the regular conductor of the imported orchestra will conduct—Theodore Thomas, Mr. Damrosch or who ever he may be.

Last Boston Symphony Concert—Number Twenty-four.

Boston, April 29, 1888.

AN enthusiastic audience that jammed and crammed Music Hall, so that even standing room was a luxury, was an encouraging sign to the management and a tribute of respect and homage to the great tone poet whose music occupied the whole evening. Flowers graced Gericke's desk; he was received with tumultuous applause upon stepping on the podium, and that was thrice repeated with evident warmth of friendship and admiration, coupled with gratitude. Yes, the audience regard Mr. Gericke and each of his men as true and tried friends. We have communed together with the soul of music for a season and we are all better for it. After the concert's close the applause was terrific and prolonged—after about five minutes the quartet of artists, forcing the modest and retiring conductor with them, again and again came to the front. Gericke was the lion of the evening, and when he appeared for the last time a very roar of genuine, warm blooded, healthy enthusiasm testified once and forever that the genial conductor, despite his very classical taste, is dear to the Bostonian and has won a place in the city's heart that cannot easily be filled by another.

Two extra Wagner concerts, Friday afternoon and Saturday evening, May 11th and 12th, will close the season (Lehmann and Kalisch soloists). Selections from "Tannhäuser," "Meistersinger," and "Götterdämmerung" will form the program. As stated in THE MUSICAL COURIER in answer to certain cavillers of Boston, who would fain set a café chantant conductor at the head of the symphony to give us plenty of light music, Mr. Gericke remains for season 1888-9 as per announcement and ninety-nine people out of 100 in Boston are glad. The concert last night opened with the "Leonore" overture No. 3, played with the sacred fire of zeal and reverence in a manner seldom surpassed. The melodrama and duet accompanying the digging of "Florestan's" grave in the dungeon by "Pizarro" and the trembling "Fidelio" ("Florestan's" wife in disguise), certainly is a sufficiently tragic situation and once heard haunts the memory. Mr. Fischer's noble bass was in better condition than before when he favored us, and Mrs. Kalisch and spouse surpassed all their former efforts. The duet "O Namenlose Freude" was a magnificent effort and called forth a tumult of applause. A gentleman said to me last night (a man of a very large and well experienced opinion): "Why is Kalisch ever in a state of trembling sentiment?" There is a certain amount of truth in what he says. Mr. Kalisch does sentimentalize an iota too much at times, but that is a good fault, and one essentially peculiar to the German school of to-day. "Gefühl, Herz, Gemüth," as the German has it, are absolutely necessary in a tenor voice. The great event of the day and of the season was, however, the ninth symphony (choral), D minor, op. 125. Many centuries have elapsed since

Jubal, the Prince of Song (a youth unknown)
Retired to commune with his harp alone;
For there he nursed it like a sacred thought,
Long cherished and to late perfection wrought.
And still with cunning hand and curious ear,
Enriched, ennobled and enlarged its sphere,
Till he had compassed in the magic round
A soul of harmony, a heaven of sound.

Disraeli wrote: "The greatest advantage that a writer can derive from music is that it teaches most exquisitely the art of development." And surely in the wonderful series of bridges by which Beethoven progressed to the eighth symphony, and, last of all, in the mighty chasm between the eighth and ninth, we certainly have the most notable example of a man's leaving his former self completely behind and realizing the ideal of his dreams of invention in a reality.

Consider it well; each tone of our scale in itself is nought;
It is everywhere in the world loud, soft and all is said;
Give it to me to use! I mix it with two in my thought
And there! ye have heard and seen; consider and bow the head.

But here is the finger of God—a flash of the will that can,
Existence behind all laws that made them, and lo, they are!
And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.

—Browning.

What is it that melts all our tenderness into life in the outline of a Greek statue or in the light and shade of a gem or vase, or a line of Homer and Sophocles, if not the recognition of some subtle energy, working in loving obedience to the dictates of unchanging law, which law in its essential idea supplies us with the nearest conception that we can form of the infinite and eternal?

Every man and woman, save one altogether commonplace and superficial, is conscious of the inexplicable mysteriousness of this life and universe. Beethoven in this fierce and intense appeal to humanity and this close clinging to his personal god in the last movement relieves us for a time of the consciousness of personal bondage, and regardless of theology, philosophy, isms, creeds or sects, lifts us into a higher ether free from the nebulous surroundings of earth and presents not only to our accursed lumen, but to our heart through the medium of universal brotherhood and songs and praise, a conception of our true sphere throughout eternity. What a preacher is here—Beethoven! No sermon of a lifetime can tell us so clearly what he, together with that poet of the soul, Schiller, tells us in a few moments. Ambrose says of this work: "The manly and full sounding language of the C minor symphony, expression of the battles and victory of a single great individuality, was soon understood, the ninth was too colossal for the people. The affairs of humanity are here the theme." It is amusing to note early criticism of this objective evangelism of our race. A Vienna critic said: "The symphony with chorus of Beethoven is an abortion." Another Viennese prophet wrote: "The few ideas discernible show the very interesting work of an exhausted genius." Subsequent to its first production in Leipzig, March, 1826, a correspondent wrote to the "Berliner Allgemeine Musik Zeitung": "Even the best friends of the tonal art who had devoted themselves cheerfully to Beethoven's former works were robbed of their faith in his further productions."

In the year 1855 it was played for the first time in America—in New York—and now the cultured world is beginning to see the mighty harnessed giant in the first movement, or the battle of the human race with fate. The magical wand of the master changes the scene in the scherzo to the merriest of humor; here all the joy of mortality is condensed, and in the trio a quaint peace and contentment speak to us. In the adagio the mild zephyrs laden with rich perfume from Elysian fields—the glimpse of the far-off paradise has become a revealed secret to modern audiences—and the blissful and ecstatic embrace of heaven and earth in the mighty choral movement leave us all purer and better. Fancy the first Leipzig critic lamenting the manner in which this Phidias of music in this Parthenon of sound "degraded and maltreated Schiller's immortal poem, tearing it out of all lines and mutilating it." Critics we see err frequently and disastrously; look at the above and at the cases of Dvorak and Wagner. That wonderful bridge from instrumental to vocal, the mighty contrabass recitative over which the tone muse treads with firm and massive steps, was much found fault with. Again, the duality in the adagio, one distinct thought in B major, 4-4 time, and a second absolutely independent motive in D major, 3-4 time, in quicker time (andante moderato), troubled the Confuciuses of the law of music much. But as Berlioz has said, "if the composer has overstepped the law of unity so much the worse for the law!"

The introduction of the gran tamburo, cinnelli and triangolo in the fourth movement, outdoing even Berlioz, Liszt and Wagner in demoniacal inten-

sity, and that terrible tone combination, introduced twice to herald the great chords—the chord A, C sharp, E, G, B, D and all tones of the diatonic minor scale sounding simultaneously—both of these strange points have been discussed and reams of paper used up upon them. We find all the strife and sorrow and renunciation of humanity, all the joy and peace, Bülow's celebrated "Saosara" and "Nirvana," resistance and submission and a final apocalyptic apotheosis of the whole race, the rarest and only torso of a heaven chorus that we possess. To this great work the Vienna orchestra, first playing it, could only devote two general rehearsals on account of a new ballet music. Schindler tells us the office suffered a loss of 800 gulden (Vienna mintage) by the two performances of this symphony and the selections of the "Missa Solemnis."

The event of the week otherwise has been Carl Baermann's piano recital. His very best work was done in the Chopin scherzo, C sharp minor, op. 39, and the étude, A minor, op. 25, No. 11. He has virility in a grand degree, as demonstrated in the Sonata Appassionata, F minor, op. 57. The first movement received an excellent reading at his hands, save that the second subject was over hurried and somewhat indistinct in consequence. Bülow says that "It is so easy to play the andante con variazioni in too slow a tempo and the finale vice versa." To my mind Baermann did both of these things; further, in the second variation, he did not follow out the Bülow idea of bringing out the theme by slight emphasis on certain notes of the broken chords in the right hand. I presume this was a reading of his own—I consider Bülow's better. He undoubtedly got most of his ideas in editing Beethoven from Liszt (as he repeatedly affirms in his great Stuttgart Cotta edition), and Liszt was the greatest connoisseur of Beethoven that has ever lived. In the final movement those difficult shakes in the left hand did not come out, and in the stretta a couple of bad breaks occurred.

The Sonata Quasi Fantasia, E flat major, op. 27, No. 1, of Beethoven, with which the evening opened, was infinitely better played than the "Appassionata."

The "Don Juan" fantasia, Liszt, which closed the program and which Baermann played last year, was an admirable display in some respects, but again the finale, or "Champagne Song," suffered from over pressing of the tempo, the difficult octaves for the left hand, third page from the end, being absolutely unintelligible. Mr. Baermann withal is a great pianist. He was enthusiastically received by a large audience which completely filled Steinert's beautiful hall.

W. WAUGH LAUDER.

Philadelphia.

BERLIOZ'S "DAMNATION OF FAUST."

PHILADELPHIA, April 30.

THE Philadelphia Chorus gave its last concert for the season 1887-8 on Thursday, April 26, at the Academy of Music, under the leadership of Ch. M. Schmitz and with the aid of Theodore Thomas' orchestra. Berlioz's "Damnation of Faust" was produced on this occasion, and one more success is to be added to those already scored by the society and its leader. The one blemish of the performance was the inefficiency of Mr. Whitney Mockridge, the "Faust" of the evening; evidently suffer-

ing from a cold at the beginning, he soon became almost inaudible, and much of the music allotted to him had to be left out. This was all the more to be regretted, as the "Mephistopheles" of Max Heinrich was entirely satisfying and of great dramatic effect, and as the "Marguerite" of Miss Emma Juch was a charming conception, full of tender grace. The work of the orchestra was superb, the only encore allowed during the evening being for the rendering of the "Rackozzy" march.

As to the work of the chorus it deserves nothing but praise from beginning to end, and yet "The Damnation of Faust" is probably the most difficult choral work yet attempted by the society; but its members proved themselves worthy of all the applause given them. The "Easter Hymn" was well sung, particularly by the male voices, and the chorus of sylphs and gnomes was also delightfully rendered. A choir of thirty boys was introduced with good effect in the closing chorus, the high, clear sopranos of the boys showing out in fine contrast with the voices of the mixed chorus.

Undoubtedly the Philadelphia Chorus and its leader must have studied faithfully and worked hard to obtain the result apparent at their last concert, but they must feel amply repaid by the success they achieved before one of the most brilliant audiences which had filled the Academy lately. Let us hope that the next season will prove no less satisfying than the one just ended.

J. VIENNOT.

Chicago Items.

CHICAGO, April 28.

MR. AND MRS. CARL HILD are giving parlor entertainments at their residence. The last one occurred on Tuesday evening last, at which selections from Beethoven, Wilhelmj, Saint-Saëns, Blumenthal, Paganini and other composers were performed.

Mr. Emil Liebling, assisted by Mr. William Lewis, Mr. George Du Moulin and Mr. Frederick Hess, gave a complimentary musical last evening and introduced two new trios by American composers. The first one was by Willard Burr, Jr., op. 17. The second, in E flat, was by Mr. Ernest N. Kroeger, all of which were interesting, pleasing and finished, and more of Mr. Kroeger's compositions would be gratefully listened to provided they were as good as this one. And, by the way, speaking of Mr. Liebling, he says THE MUSICAL COURIER is a welcome visitor and that he is particularly pleased with the correspondence of Mr. Waugh Lauder, our Boston writer.

The third of the series of chamber concerts by the Beethoven String Quartet—Josef Vilim, first violin; Fr. Volk, second violin; A. Maurer, viola; Fr. Hess, cello—will take place Tuesday afternoon, May 15, at Madison Street Theatre. The program will be interesting, as it includes several works of American composers never before performed in Chicago; among them will be a rhapsody for strings from "Othello Visconti," by Frederic Grant Gleason; canzonetta and bagatelle, by W. Ed. Heilmendahl, and a piano concerto performed by the author, August Spanuth. Mr. Frank Ambler will sing several selections. These concerts are under the auspices of the American Conservatory, Mr. J. J. Hattstaedt, director.

George Schleiffarth's opera, "Rosita" was given at the Turner Hall, Thursday evening last, and was nicely received and praised for its tuneful

melodies and criticized for its inconsistent libretto, which was written to the music.

The seventh concert of the Chicago Chamber Music Society takes place May 3 at the Madison Street Theatre.

Mrs. Chatterton-Böhner-Richmond had a benefit Thursday afternoon at Kimball Hall, and was assisted by Mr. and Mrs. Louis Falk and Mr. L. Gaston Gottschalk; and, by the way, how long is the musical public going to be inflicted with harp solos? For certain orchestral effects or for an accompaniment to simple songs it may do, but as a solo instrument it should be relegated to the attic.

At a chamber concert last Tuesday evening by the S. E. Jacobsohn String Quartet, of the Chicago Musical College, Ernst Catenhusen's quartet, op. 31, was given by the quartet, and proved to be exceedingly meritorious. The C sharp minor quartet of Beethoven was admirably played for the second time by this now justly celebrated string quartet. Mr. Jacobsohn has so great a reputation that words of praise for him would be superfluous, but for Mr. Theo. Binder, who is so young and who played so smoothly and produced so beautiful a tone, we have a word of commendation, and as he is Mr. Jacobsohn's pupil the praise must also reflect on the teacher. Mr. Gottschalk came in late and was evidently flustered, as "O ruddier than the cherry," by Handel, went badly; but his second selection from Mozart's "Figaro" redeemed him. The concert closed with a trio, op. 63, in D minor, by Schumann, played by Mr. Hyllested, Mr. Jacobsohn and Mr. Eichheim, and it showed lack of rehearsal, and only the consummate skill of the artists saved it from being very badly given.

The Mendelssohn Quintet Club, assisted by Mrs. Katherine Van Arnhem, gave the following program before the Amateur Musical Club last Monday afternoon at Madison Street Theatre. Mrs. Van Arnhem received encores and Mr. Ryan also; but please deliver us from clarinet solos—we are very apt to rank them with cornet solos. Mr. Louis Blumenberg played the cello as only he can play it and got a rapturous recall.

1. Quintet in A minor, op. 82..... Josef Reinberger
2. Song, "O du meine Liebliche Liebe"..... Bruno Oscar Klein
Mrs. Katherine Van Arnhem.
3. Melody for clarinet..... V. Hamm
Mr. Thomas Ryan.
4. Rhapsodie Hongroise for violoncello..... Dunkler
Mr. Louis Blumenberg.
5. "Daffodils"..... Jules Jordan
Mrs. Katherine Van Arnhem.
6. Quartet, "The Miller's Pretty Daughter," in D, op. 192..... Raff

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MR. CHARLES P. FISHER, of the Munro Organ Reed Company, has returned to Worcester from Chicago, where such propositions were made to him to remove the plant of the reed company to the Western metropolis that no one need be astonished to hear that it had been decided to take that step.

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The musical instrument dealers report a fair trade for 1888 up to April 1, and dullness since. Labor troubles and the uncertainties of manufacturing interests are given as the reasons for the dullness of the April trade. The working class, when making full time and good wages, are large patrons of the music store. Especially is this the case as regards smaller instruments. Pianos and organs come in for their full share of the harvest when iron mills and furnaces are running harmoniously and full.

The dealers in small musical instruments anticipate a full trade when the political campaign opens. One dealer puts his expectations in the following terms: "We did not do as large a business in drums, fifes and the musical instruments which enter into political campaigns in the last national campaign as we generally do, and expect to do in the coming one."

"In the last campaign everything was one sided in Pittsburgh's territory. The Republicans saw no necessity of parades and processions, and the Democrats had no money to waste in a hopeless campaign. It will be different in the approaching contest. The Democracy, having held the offices for several years, can afford to spend money this time. I look for a very exciting campaign, and the more the merrier for our trade. A rousing political campaign will add \$10,000 to the year's business."

A remark like the above was refreshing in view of the generally expressed opinion of business men that a Presidential campaign is a public calamity.

WE quote the above from the Pittsburgh "Dispatch" of April 27. Our exchanges and most of the great daily newspapers have within the past few years apparently taken a much deeper interest in matters pertaining to the music trade than ever before.

THE new factory of Newby & Evans, on East 136th-st. and Southern Boulevard, which was built especially for that firm's purposes, is located in that section of the city which seems destined to become a piano manufacturing centre. There are now five piano factories in that neighborhood and another one about to be begun. Newby & Evans' factory has a capacity of 50 pianos a week, and by economizing room they can push their production even beyond that figure. The firm own a valuable plant, as the name of Newby & Evans is well established in the wholesale trade.

VALIDITY OF LEASES.

Important Decision by a Pennsylvania Supreme Court.

A SUPREME COURT of Pennsylvania, in Philadelphia, passed upon a curious point of morality on April 24. One Williams purchased a piano from F. A. North & Co. on the installment plan, and defaulted on his monthly payments. He had signed a contract agreeing to allow an inspection of the piano at any time by any agent of the firm, and further agreeing to allow any agent to remove the piano if the monthly payments were not kept up. The firm sent an agent to his house to get the piano back, and the agent obtained admission to the parlor by the false representation that he had come to tune the instrument and took it away. Williams claimed that this was gaining admission to his premises by false pretenses, and was therefore a trespass. He sued and recovered a verdict for exemplary damages. The Supreme Court holds that the agent did no more than the contract entitled him to do, and that a man who gains admission to another man's house by diplomatic means when he has reason to suppose that his business is distasteful to the owner is not necessarily a trespasser. The verdict is therefore set aside. We have secured the complete text of the judge's opinion and decision and print it below as a matter of record. We also print a decision made by a judge in San Francisco covering the rent clause of a piano installment contract.

NORTH & CO. v. WILLIAMS. } 252 Jan. T., 1888.
Error to Common Pleas, No. 3 of Philadelphia County.
Filed April 23, 1888.

GREEN, J.—There is no evidence in this case upon which it would be possible to reform the contract between the parties. It is in writing and was duly executed in the presence of an attesting witness. It speaks for itself and cannot be overthrown upon the mere opposing testimony of one party, contradicted by the oath of the other, who in this case was a disinterested person. The learned court below thought that this rule did not apply because the plaintiff could not read or write and that there was conflicting testimony as to whether the contract was explained to the plaintiff at the time of execution. The plaintiff did not testify that he could not read or write, but he did say that he did not tell Miller (defendant's agent) that he could not read or write. This, however, is immaterial, because Miller testified positively that he did explain the agreement to the plaintiff and the latter did not deny it nor did he say that he did not understand it. He certainly did understand that it was for the acquisition of a piano at a price fixed, payable in monthly installments of \$5 each. The only thing he speaks of as being different from the written instrument is that the agent said he was to have three years to pay for the piano. But he does not say that even as to this there was any positive agreement to that effect or that on the faith of the assertion he executed the contract. It was error, therefore, to submit to the jury the question as to what the contract was, and this sustains the third assignment.

Some stress is laid in the agreement upon the point that the man who took away the piano did not show his authority to do so. But the plaintiff himself testified that "he said he had all the authority he wanted," and the defendant testified that he instructed his agent "to get possession of the piano because Williams was in arrear in the payment of installments." It was not necessary that the agent should have or should exhibit any authority in writing.

The only remaining matter to be considered is the manner in which possession of the piano was taken. The court below held that it was obtained illegally, because the defendant's agent told the plaintiff he wanted to tune the piano when in truth he wanted to remove it. The idea as expressed in the charge is that because entrance was obtained by means of a falsehood the defendant's agent was a trespasser and the defendant was liable not merely for the technical trespass of entering the plaintiff's house without his permission, but also for taking away the piano and even for punitive damages. A careful examination of the testimony convinces us that this was an erroneous view to take of the case. The contract expressly provided that in default of payment of any installment

the lessee should redeliver the piano to the plaintiff or his authorized agent within five days after the default, "or permit their agent to enter into and upon any premises where said piano may be and without let or hindrance take away the same." Under this stipulation it is plain that the plaintiff was under an obligation after five days' default in delivery to permit the plaintiff or his agent to enter the premises and remove the piano. If this was the plaintiff's duty, it is difficult to see how he can acquire a cause of action as for a trespass, even if entrance was obtained by means of a false statement. He was bound to grant the entrance merely because he was in default, and whether the true or a false reason was given when entrance was asked, if he conceded it the entry could not be a trespass. The subsequent taking of the piano could not be a trespass because that was a contract right expressly given, and if consent was given to the mere entrance upon the premises the fact that a false reason for desiring it was given would not convert it from a consentable into a non-consentable entrance.

If a citizen desired to see another upon business which he knew to be unpleasant to the latter, and chose to assign some other than the real reason for asking admission, he certainly would not become a trespasser merely because he failed to give the true reason.

In the present case, however, there is not under the testimony any sufficient reason for saying that entrance was obtained by a falsehood. The plaintiff himself testified: "A man came to my house and rang the door bell. I was in the kitchen, and when I got to the vestibule door the man was in the entry." It would seem, therefore, that the man was already in the house when the plaintiff first saw him. The witness proceeds: "I asked him what he wanted. He said he had come to tune the piano. I told him to wait and I would call my wife." It is manifest that the falsehood was not made use of until after entrance had been obtained, and it cannot therefore qualify the fact of entrance. While entrance before the bell was answered might in the strictest sense be regarded as a technical trespass, it would certainly by itself be *damnum absque injuria* in any case, but here it was effected in the exercise of a lawful right to have entrance into this particular house for the performance of a contract right, and in such circumstances could not be viewed as an illegal act. The subsequent subterfuge was of no consequence in any way. No violence or unnecessary force was used, and all that was done was precisely what the defendant had a legal right to do, to wit, "without let or hindrance take away the same."

As to a demand being made, the very act of taking the piano was a demand for it. Repeated demands had previously been made for the money which was overdue and unpaid, but without success, and the only remaining demand to be made was for the instrument itself. Both the plaintiff and his wife said at the time the piano was taken that they were willing to pay and would pay the balance due, but in point of fact they neither did pay nor tender payment of any actual money or its equivalent. The defendant and his salesman both testified that they subsequently offered to return the piano if the balance due was paid, and this is not contradicted, but no more money was ever paid or tendered. All the assignments of error except the second are sustained.

Judgment reversed and new venire awarded.

NORTH & CO. v. WILLIAMS.

STATE OF PENNSYLVANIA, } ss.
EASTERN DISTRICT.

I, Charles S. Greene, prothonotary of the Supreme Court of Pennsylvania in and for the Eastern District do hereby certify that the above and foregoing is a true copy of the opinion in the above entitled cause so full and entire as appears of record in said court.

[SEAL.]

In testimony whereof I have hereunto set my hand and affixed the seal of said court at Philadelphia, this 23d day of April, A. D. 1888.

CHARLES S. GREENE, Prothonotary.

The San Francisco opinion is quoted from a daily paper of that city:

BANCROFT & CO.'S PIANO CONTRACTS.

The attempt of A. L. Bancroft & Co. to collect a balance of \$105.75 from Dr. B. W. Haynes by virtue of a contract of sale of a piano on the installment plan was defeated by Judge Maguire yesterday. The company has a contract form of its own, which is peculiarly rigid and severe in directing the payment of installments, and the judge's construction of the language of the contract is that the \$10 a month rent is not to be paid in addition to the forfeited installment, but that in case of forfeiture the amount paid should be made to apply on rent at that rate.

—The new music trade and musicians directory of H. A. Rost, 14 Frankfort-st., which will appear this fall, will be the most valuable book of the kind ever published in the interests of the music trade. We have seen the advance sheets, and they are full of correct addresses of firms in the music trade and members of the profession.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.
NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

STERLING PIANOS.

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

New York Warerooms, 103 East Fourteenth Street.
Western Warerooms and Offices, No. 148 State Street, Chicago, Ill.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

**KRAKAUER BROS.**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

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Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

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TONE & DURABILITY

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NOW IN USE.

THE GILDEMEESTER TOPIC.

IT is generally conceded by intelligent people who are acquainted with the current condition of affairs in the piano trade of this country that our articles on the subject of Mr. P. J. Gildemeester's management of the Chickering trust are chiefly characterized by their truthfulness and an unusual display of personal consideration for that gentleman. We have endeavored to do full justice to Mr. Gildemeester as a man and as a piano salesman, and especial justice to his activity as the manager of the business of the house of Chickering, and in our last article we went so far as to state that,

Without attributing in the least any ulterior motive to any of the acts of Gildemeester, but, to the contrary, assigning as a cause for his conduct his lack of general knowledge and deficiency in mercantile training, do we not present facts and arguments that call for earnest and immediate action in order to prevent a magnificent plant and property from going to wreck and ruin?

It is, therefore, the manager of Chickering & Sons and his management that are receiving attention in the columns of this paper and not Mr. Gildemeester as Gildemeester. We always protested, and the files of this paper show it conclusively, that it was not so much Mr. Daniel F. Beatty whom we denounced, as the Beatty system. It is not Mr. W. W. Kimball or the W. W. Kimball Company who are being discussed at present in these columns, but the Kimball stencil system. And therein exists the great difference between a mere personal disagreement debated in the public press and the discussion of vital principles affecting every person interested. Mr. Beatty personally, Mr. W. W. Kimball personally and Mr. Gildemeester personally are to a limited extent only interesting subjects for discussion in a trade paper, but in their official capacity and as representatives of a system or a policy in trade they are necessarily most interesting topics for argument. If they are not, then there is no necessity for trade papers. If they and others representing a living, active, operative idea in trade cannot be analyzed except with bated breath, and *sub rosa* by the aid generally of hypocrisy, then music trade journalism must be relegated to the sphere of the catalogue and the puff become the perennial editorial.

Music trade journalism has never been a favorite with Gildemeester, and in this respect he is similar to other men who have recognized the defects of their system or policy and who have on general grounds antagonized the factor that might be used to disclose or divulge these defects. The music trade paper that had no independence and the editor of which was unacquainted with the living topics of the trade was tolerated by him to some extent. And yet there was one case that should have come under the observation of Mr. Gildemeester which should have shown him what advantages are offered to the legitimate firms in the trade through the columns of an active, energetic and honestly conducted music trade paper.

This is the case of S. G. Chickering & Co. THE MUSICAL COURIER is the only factor by means of which a large and damaging competition against Chickering & Sons has been prevented.

Not only did this paper publicly denounce any attempt at imitating the trade mark of Messrs. Chickering & Sons, but we secured, printed and disseminated a legal opinion showing that the imitation was unlawful and thereby stopped what promised to become a formidable competition. Not a step was taken by Gildemeester in this most important matter. He had no idea that it was contemplated to launch such an enterprise on an extensive plan; he never even knew anything of the legal opinion we printed and which paralyzed the imitation of the Chickering name on pianos and consequently the power of the competition.

Here is a case brought right home to his door which will prove conclusively to every intelligent human being that an enormous amount of good can be done and harm prevented by a competent and fearless music trade paper.

Like in this case, it was not S. G. Chickering & Co. we were discussing; it was the imitation of the Chickering name on pianos not made by Chickering & Sons. It was not S. G. Chickering & Co.; it was not Daniel F. Beatty; it is not W. W. Kimball, or Swick, or Gildemeester or others. We are pursuing legitimate journalistic functions only, and if these are denied us we proclaim the end of music trade journalism. But they will not be denied us.

The great point made and the one we intend to adhere to is the mismanagement of the Chickering business under the auspices of Gildemeester, the manager. In last week's paper we published a list of the important changes of agencies made by Gildemeester. These changes have resulted in the creation of the impression

that no Chickering agency is a permanency so long as Gildemeester remains the deciding power. There is not one large firm to-day, not one house with ample capital and with important territory at command, who will enter into serious negotiations with Gildemeester for the purpose of acquiring the agency. If a firm do so they have an ulterior design of some kind, such as preventing a competitor from acquiring an agency. But for genuine business reasons the large firms hesitate before they deal with Mr. Gildemeester.

Did THE MUSICAL COURIER bring about that state of affairs? Has it not been an educational process, the working out of which is due entirely to Gildemeester's policy? Did THE MUSICAL COURIER circulate among the firms and advise them not to deal with Gildemeester, or was it not Gildemeester who circulated about, destroying agencies and expecting that his plans would result in an increased trade? And when after years the facts, the incontrovertible facts, demonstrated the mistake; when the question arose to the dignity of a trade problem; when Gildemeester had become the great topic among the dealers and the manufacturers; when, in the cars, in the hotels, on the street, the square, the office and store the chief topic was Gildemeester, it would have been suicidal for this paper to have ignored the situation. There is not a journalist in the United States who deserves that title who would deny this.

Mr. Gildemeester's management on the outside has been fully complemented on the inside. We showed how he managed to reduce, in 1887, the production of pianos to about one-half the number made during the last year of Harry Brown's brilliant management. For Harry Brown's management was a marvelous success. There was a 12 per cent. mortgage on the Chickering factory, dated July 22, 1874, the amount being \$105,000. Harry Brown took charge of the Chickering affairs in 1878 or 1879, but his management was so successful from the very start that when this mortgage was renewed, which was on February 10, 1882, he renewed it for one-third less; that means to say that, as a thorough financier, he could not afford to let a mortgage at 12 per cent. continue, and the renewal was for \$70,000, \$35,000 having been paid off, a saving at once of \$4,200 a year.

Mr. Brown recognized the tremendous value of a reputation in the financial circles of the land. He also recognized the fact that mortgages and similar documents are accessible to the mercantile agencies, and, consequently, to banks, bankers and the financial world. He also knew that these questions were the most sensitive, for if a house should desire to go into the market for money (as nearly every house does once in a while, if not continually), the reputation for sagacious management counts for more than capital even. When discounts are necessary the banks do not send out every time to make inquiries, but the reputation that a firm enjoys is the chief source of their ability to secure discount. Nay, discount is offered them, as it was in large amounts to Harry Brown. This kind of management is least appreciated by Gildemeester.

Mr. Gildemeester has been reckless with the Chickering name, and the Chickering name is to-day the great and only bulwark that could prevent a disaster. The value of the Chickering name is a most remarkable phenomenon, and since the appearance of our articles is appreciated more intensely than ever before. We have demonstrated, so to say, how vast is the importance of this name to the music trade of this land. Mr. Gildemeester evidently knows nothing of this. To him it seems that no importance should be attached to the fact that the taxes on the factory for the year 1887, amounting to \$4,341.60, together with interest, are not paid, as they were not last Wednesday.

Men of means who desire to do business with the Chickering house and who are in earnest are able to gain access to tax records, and when they read such a story they say to themselves and to others, as has been remarked thousands of times, "Gildemeester is a poor manager to permit such a matter to remain on record." And so he is.

Dismissal of an Appeal Ordered.

CHIEF JUSTICE BINGHAM, in the court of the District of Columbia, at Washington, D. C., in General Term, last Tuesday directed that the appeal in the case of Henrietta C. Metzgerott against E. F. Droop be dismissed. The complainant is the widow of the late W. G. Metzgerott, and filed the bill for a discovery and account of the business of her husband, which was continued some time under the defendant's management. In the court below the defendant answered, and the case on hearing resulted in the dismissal of the bill.

—Theo. Wenzlik's music and musical merchandise store, Brooklyn, E. D., was destroyed by fire on Sunday. Loss, \$3,000.

A STUDY IN STENCIL.

IF we were at liberty to use the names of firms who have confided to us the gradual changes made by them, by means of which they are retreating step by step from the stencil ranks; who say that to this paper their action is due entirely, and who acknowledge the efficacy of our efforts not only to make the stencil piano odious, but to discourage its dissemination and even its production; if we were at liberty to use their names, some of the people who doubt the practicability of our stencil war would be satisfied that it will finally put an end to the surreptitious stencil fraud that is going on in this country. We cannot mention their names, for they should not have them associated with the stencil argument, since they display a conscientious desire, and act upon it, to relinquish all claims in favor of the stencil piano or the temporary profit that can be made with it.

We have been doing the labor in fields that are fertile and where the stencil piano has caused much unpleasantness, and where it has been sold frequently contrary to the very principles of the men who, by force of circumstances, were obliged to handle stencil pianos. These, and the dealers who sold no stencil pianos at all, were the first to sympathize with our efforts, and these brought a pressure with ours upon the stencil manufacturer.

We are constantly in receipt of letters from dealers all over the country, many of whom do not care to be quoted, in which our course is commended and the benefits therefrom admitted. We quote from a letter dated San Francisco, April 17, and addressed to us by that progressive young house, Messrs. Jacobson & Latzer. They say: "In our opinion THE MUSICAL COURIER is the best musical journal in the States. The stand it has taken against the stencil swindle endears it to every honest piano and organ manufacturer and dealer in the country. The evil still exists to quite an extent on this coast and we hope that through your able assistance that too will soon be abolished."

The worst feature in the stencil line, and it has become a study, is the position of the W. W. Kimball Company. By this time the company have turned out in the neighborhood of 100 pianos, which means to say that as piano producers they have not yet entered the field actively, and yet this house of Kimball sells carloads of stencil pianos, simply stenciled in various devices, so that an inexperienced piano purchaser is naturally led to believe that there is a Kimball piano made just as there is a Kimball organ made. But worse than this. The Kimball agents advertise and boldly assert that the Kimball Company are piano manufacturers, thus capping the climax and making it a comparatively easy job to sell a low grade Eastern stencil piano under the false pretense created by the present condition of things.

However, it is surprising when one begins to reflect that men such as those of which the Kimball house is constituted should not be able to see that the sale of a low grade stencil piano as a Kimball piano is sure to damage the Kimball piano to be made in the future. To the competitor and for his purposes it will always be the low grade Eastern stencil piano, no matter how excellent Kimball's own piano may be, and therein exists the retroactive punishment that fits the stencil crime. These unborn pianos will suffer for the poor reputations their predecessors will have been making for them, and in many cases they will be associated in the minds of the intending buyer with the low grade Eastern stencil box. And the Kimball Company does not realize this!

—About 5 o'clock on the evening of April 18 a horrible accident occurred at the piano action factory corner Niagara and Tecumseh streets, Toronto. Mr. Alexander A. Bartholomew is manager of the factory. His sister is his bookkeeper, and as she was passing through the shop her dress caught in an exposed power transmitting rope and she was dragged into the pulley and whirled around several times until the increased tension caused the rope to part. Her right arm was broken in four or five different places, her head and face were badly cut and her chest bruised where the rope passed over it. It is feared also that she has received serious internal injuries. Medical aid was summoned, but the physician, after seeing her, decided to send her to the General Hospital. The surgeons at that institution fear that she may not survive the shock to her system.

—"The Æolian Monthly" is the name of a new publication that has appeared in the interests of the Æolian instruments and the roll music used so extensively in mechanical musical instruments. Its editor is a young gentleman of the name of H. B. Tremaine, whose father, William, is very well known throughout the music trade of the Union.

—Edward Schuberth & Co., 23 Union-sq., are now the sole agents in the United States of J. G. Cotta, Stuttgart, Germany.

London Letter.

LONDON, March 24, 1888.

TRADE is quietly moving along, and will probably continue a gentle progress until the middle of April. The features of the general music business were touched upon last week, and no change worth comment has taken place since then. Several of the American organ houses maintain considerable business, but one or two of the firms formerly most active have experienced a setback. Those makers who devoted themselves to producing only high priced organs have been "left," and are now bemoaning their fate. This is notably the case with those firms who have been the leading lights in the American organ world. As I am directly interested in the success of the Smith organs it would be manifestly unfair to remark more particularly on this point. Without meaning to give this company a gratuitous advertisement it can do no harm to state, as a matter of information, that it has been very busy all winter and still holds the grip it secured some years since when I had the honor of establishing its business in Europe—the first, by the way, to open a branch of an American house in London. It is a modest declaration to say that this company is the favorite among all rivals for fame and profit in this country. If I say more I shall be accused of a partiality from which a writer should be always free.

Webster defines an idiot as follows: "A human being destitute of the ordinary intellectual powers of man * * * a natural; an innocent; a simpleton." Now, it so happens that two organ companies have established themselves next door to each other. One day last week one of the firms told me that the other had had a visitor. They said: "Strange as this may seem it is really true; they admit this themselves, and of course they would not prevaricate on such a thing. This visitor was a lad of fifteen, who entered their warerooms and began an examination of their productions. This poor fellow was mentally bereft, which, perhaps, accounts for his undertaking such a task. He experimented there for a time and they thought it incumbent upon them to dismiss him before he discovered too much of their organs, and they politely invited him to the door—they are polite enough next door and must be commended for that if nothing else—and told him that he would find some very fine organs in the adjoining place, which is the first time they have ever admitted it to our knowledge. But they knew whom they were talking to. The poor little fellow found his way into our place. He went to one of the organs and drew a sub-bass stop. With this as solo, air and accompaniment he began an improvisation such as has not been heard since the time of Tubal Cain. We listened for a reasonable time and then requested him to vary his plan of work. As he would not do this and only answered in inarticulate sounds we were forced to ask him to call another day, when we would have an organ all made up of sub-bass stops and he could enjoy himself as much as he liked, for one sub-bass would be of no use to an artist with such tendencies. He went out. Shortly after we noticed a large crowd in front of our store. We also heard a series of terrible noises, and at first thought that some of the organs next door were being played upon, but we discovered that the fellow had returned and was having another solo in our front window to the delectation of about fifty people, among whom were two or three other idiots. Some of our next door neighbors were among them, but this is not meant for them. O, dear, no! not at all! Now, what we say is that any man who will play a trick like that on a poor *non compos mentis* will pick his own pocket. This is the only time on record that the people next door have been known to recommend our organs. If the lad had not been an idiot he would have come into us at first; everybody else does. They say that this is the only idiot ever seen in their place and they keep seven or eight clerks!"

The credit system in this country is a lamentably extended one. The average limit of credit on the purchase of musical instruments is six months, and there are many firms in London that will take paper at this period, and then renew bills for the full amount for another half year. I know of one house that frequently extends its credits to eighteen months by double renewals. This is, of course, an immense convenience to the small dealer, and a number of houses in the provinces, doing even an extensive trade, are ready to secure this long extension. The result is that the supplier often loses largely. The buyers little by little increase the amount of their indebtedness, and if at any time the grantor of the paper refuses to continue renewing paper a crash is sure to come, and down goes the small man like chaff before the wind. Such methods as this are unsafe, and makers who desire to sell their goods on a reasonable length of credit find themselves sometimes hampered, because the dealer will not buy unless he can secure the same long credit. As a result the extensions creep in and finally become fixtures. What was originally meant for an accommodation becomes a necessity.

A considerable amount of ill-feeling has been occasioned by the appointment of a deputy organist at St. Paul's Cathedral. This appointment is in the hands of the Dean, and it is stated that at the request of Dr. Stainer, who is now retiring into private life, the new deputy was allotted the desirable post. As it is but a deputy position, and he (Stainer) may not be called upon to perform sometimes for three months at a stretch, the post is rather lucrative, as it pays about \$1,200 per annum. The feeling among organists in London is that a post of this importance should be available only by public compe-

tion, and that the best player should have it. Nothing can be done, however, for the Dean's ultimatum may not be appealed against. At a cathedral which is of national importance it is unquestionably right that the performers on the organ should be selected from the best in the country, and the arbitrary appointment of any individual, however competent, is viewed with strong disfavor, more especially as the appointee has another berth which, I am told, brings him in a net income of about \$1,500. There is many an excellent organist tramping about London, with his hands in his pockets for want of a better place, who could probably have won this post had it been open for public test of merit. Dr. Stainer is not only an eminent musician, but a very able writer on all matters appertaining to music and its kindred branches. He has occupied the post of organist in St. Paul's for upward of a quarter of a century, and he now yields this honorable and lucrative appointment in order to secure rest and recuperation. For some time past his eyesight has been a cause of solicitude, and as his wife has recently come into a fortune of about half a million dollars in Oxfordshire he has the opportunity to resign with good grace and a fair chance for acquiring his future income very easily.

You have heard before of the "Provincial Music Trades' Association" in England. The purposes of the association briefly stated are as follows: Certain dealers complained through the trade papers that some of the manufacturers in London were supplying professors of music and small buyers living in private houses with their instruments at wholesale prices. The tenor of the complaints was that only those dealers keeping stores and carrying a stock of instruments were really entitled to the current trade rates, and that larger prices should be charged to those who simply speculated occasionally on the receipt of an order. All that is fair enough, for a business regularly conducted must bear a proportionate relation between its profits and expenses, and pettifoggers, living privately and canvassing for trade, ought not to be permitted to interfere with those who stake their capital in an investment of stock. Be that as it may, the complaints were made, and after the correspondence had been carried on for some months in the papers one enterprising party suggested a meeting of all those aggrieved. A date and place of congregation were fixed and the first meeting of what has since become the Provincial Music Trades' Association was held. Circulars were then sent out by the secretary to all the large houses in Great Britain, inviting their co-operation, but very few of those of any importance responded. Further meetings were held from time to time, and the association finally grew into a tangible form and has now established itself firmly. The projectors of this affair have been too ambitious. They thought to scare the manufacturers in London into compliance with their dictates, but the scare ended in a fizzle. The members of the ring profess to buy only from those who refuse to furnish others than legitimate dealers and some makers have subscribed to that, but I much doubt their sticking to so fine a point, for any maker that will permit himself to be boycotted in that manner is likely to be just slippery enough to evade the letter of his agreement every time he sees an opportunity of selling an instrument where he may not be discovered. The association has in several instances attempted to boycott the trade, but they find it uphill work. Failing in such an attempt they have adopted another course, which is outlined below. Following is the exact replica of their new plan:

THE PROVINCIAL MUSIC TRADES' ASSOCIATION.

To Piano Manufacturers, &c.:

The members of the above association are desirous of meeting with a cottage piano which will compare favorably, in every way, with any hitherto manufactured.

PARTICULARS.—Height, 4 feet 2 inches; full vertical iron frame to top of wrest plank; trichord to covered strings; 7 octaves; check action; celluloid keys (limewood (bushed); burr walnut case; fretted panel; trusses; scones.

The backing should not be fastened in, to allow of examination. The instrument must be warranted in every way.

If satisfactory 100, 200 or more instruments will be required in a year. Preference will be given to those instruments which have hammer shanks of hardwood and where attention is paid to apparently insignificant details.

CONDITIONS.—The pianos are to be placed in the library of the Polytechnic Institution, Regent-st., W., on Tuesday, June 5 next, between the hours of 7 A. M. and 10 A. M., and fetched away the following morning, before 10 A. M., free of all charge.

To insure a fair trial no maker's name to appear on any portion of the instrument, but a motto or number fastened on instead to the truss at the treble end.

This form, properly filled up, must be sent to the Hon. Sec., T. G. Byson, 1 Rothesay Villas, Windsor, by all intending competitors, not later than Saturday, June 2, enclosed in a second envelope marked "Piano Competition," with the motto outside.

Motto.....corresponding with that on the instrument.

Name.....

Address.....

Price (net cash in one month) of sample instrument (packed free) £.....

Price if 100 instruments, as per sample, are taken by the members of the association in a year (including packing) £..... (net cash in one month).

Ditto, if 200 or more instruments are taken in a year, £.....

I hereby agree, should the above sample be accepted, to warrant all the instruments to be in every way like the sample, not to supply anyone with the instrument who is not a member of the Provincial Music Trades' Association, and to sign an agreement to the above effect.

Signed.....

Date.....1888.

A separate form and motto will be necessary for each instrument, should the same manufacturer send more than one.

March 19, 1888.

I do not suppose that any makers in the United States will be at all likely to invest in such a scheme. The probabilities are that the prices quoted by the makers of this class of instrument will vary from \$75 to \$125. If there is any maker in New York or thereabouts who cares to undertake to compete, let him step out like a man and show himself.

Prospectuses are now being issued for an international exhibition to take place at Bologna, Italy, in the autumn of 1888. Verdi's name is attached to all the papers in order to give a certain degree of prestige to the affair. With the Paris Exhibition approaching next year I think that but scant success will meet this Italian exhibit; at any rate it will be local in character. The Continental makers will no doubt exhibit, but it is too small an affair to interest those so distant as the manufacturers of the United States.

The lovers of music in the United States have a rare treat in anticipation in the singing of Mr. Edward Lloyd, who visits Cincinnati to sing the tenor parts in the approaching festival. Mr. Lloyd is a marvel. He possesses a voice of great beauty and purity, with an immense range, and a power of *crescendo* that is almost unrivalled. Not possessing any histrionic abilities he has confined the exercise of his gifts to the singing of oratorios and concert room pieces, and in this he is unexcelled. He is a finely built, manly looking Englishman, with a full throat and deep chest. In personal appearance he is handsome, and before an audience shows perfect ease and self-possession. Since the death of Joseph Maas, Lloyd has had it all his own way in London and commands large prices. He is always in demand for the highest class of concerts, and has the pick of everything, as he at present stands quite alone in the ability to undertake work requiring the most consummate artistic skill. His voice is of a rich quality, and appeals at once to the sympathies of the audiences. Those who remain untouched by his rare gifts become immediately interested by the amazing skill with which he delivers the work he has in hand. I am safe in predicting that his singing at Cincinnati will create a furore, and that he will be sought after by all those who are interested in promoting the divine art. He is beyond the reach of all but the wealthy impresario, as his figure is a tall one, but thoroughly earned and deserved.

ANOTHER PRODIGY!

Husband—"My dear, what is that awful moaning that I hear?"

Wife—"Hush, love! That is only baby practicing his scales on his double bass. Hofmann is nowhere now. Baby is only half his size and has to mount a stepladder before he can play."

Husband—"He'll mount Jacob's stepladder if I hear much more of it!"

That ancient chestnut about the man in the hotel in the South having the sheet pulled off his bed so that the breakfast table might be spread is now claimed in Ballyhooly, with the addition that the tablecloth had had a lot of mustard spilled on it, and after the traveler had gone to sleep he began to perspire, which softened the mustard, and before morning he found himself as handsomely covered with blisters as if he had been decorated by a patent sinapism. The man that told me this was carried out of my room on a shutter.

Here's a bit out of real life. Mr. Haweis is not alone in possessing a notoriously disturbing element in a crowing cock. A few days since an old lady was summoned before a magistrate by one of her neighbors for keeping such a nuisance. This is what followed:

Magistrate—"My good woman, it appears from the evidence that you are keeping on your premises a cock that is the terror of the neighborhood in the early morning. No one has any right to inflict a needless amount of distress on neighbors, and a careful consideration of the evidence impels me to say that the bird must be disposed of. More than that, there is no sense in keeping anything of the kind about, for it cannot be of the slightest use."

Defendant—"No use, your Worship? What! when *he* has four hens!"

Even in London the Queen's English takes queer turns. The other day a man called and tried to sell me a watch. He said that it contained a fine movement, and that case, works and all had been carefully and thoroughly zincorized! This must be a new method for synchronizing.

E. P. HAWKINS.

—De Volney Everett, traveling for E. G. Harrington & Co., is out West, and after leaving St. Louis will visit Indianapolis, Nashville and Cincinnati.

—The New York "World" of April 26 stated that Mr. William Steinway will not attend the Democratic Convention to be held in St. Louis. Mr. Steinway will leave for Europe next Wednesday.

—Says the Washington (D. C.) "Sunday Gazette":

Mr. George Steinway, son of William Steinway, of New York, was in the city last week on his bridal tour. During his stay he was entertained by Edward F. Droop, the popular Steinway piano agent.

—The schedules of Victor Hugo Mathusek, piano maker and dealer at 108 East 125th-st., put his liabilities at \$16,520.15, his nominal assets at \$16,927.75 and his actual assets at \$14,193.

—Baus & Co., whose factory is at 553 to 557 West Thirtieth-st., are manufacturing pianos of the same grade and scale as those formerly made by the firm. It is the same, the identical Baus piano. This is in answer to inquiries on the subject that have reached us from several quarters.

TO LET—A FIRST-CLASS STORE, just completed in the growing and beautiful city of Rochester, N. Y., for a first-class music and book store. An excellent location. Address Max L. Gutman, Rochester, N. Y.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER, }
148 STATE-ST., }
CHICAGO, April 28, 1888. }

SINCE our advent to this town we have been threatened with, first of all, utter annihilation by a person of erratic disposition and incomprehensible behavior; next, we heard that our body was to be the recipient of certain dire blows to be given by a certain individual, who, by reason of too copious libations, is not always accountable for his actions; we have been called all manner of names, our personal peculiarities commented on in more than one of the so-called trade journals; the last thing was to be called a diminutive specimen of the *genus homo*. Will these great specimens of mankind please bear in mind the fact that there such things are as diminutive specimens of minds, and that they are rather contemptible compared with diminutive bodies? We have steadily pursued our course and up to the present time have not taken any notice of these evidences of weakness on the part of these individuals, and have only to say in reply to these two years of abuse that we only noticed it now in order to make a record of it. If it amuses these men here they are welcome to their gratification. In the meantime we are continuing to attend strictly to business.

The manager of the Chicago office of THE MUSICAL COURIER has succeeded because he attended to business. There are no mortgages on his office furniture either.

In speaking to one of our active dealers a day or two since the subject of stenciling pianos was mentioned, and, in reply to the question, "Why do you stencil?" he said: "Well, because the rest of the dealers do and I am bound to compete with them, but I will sign an agreement with them not to stencil and should much prefer such a course." The fact is, as he stated, there are but very few out of the many dealers in this city who do not stencil and their names can be counted on the fingers of one hand. The Weber house does not, neither do Messrs. E. G. Newell & Co., nor the Sterling Company, nor the Mason & Hamlin Company, nor the Shoninger Company, and as an evidence of the mistaken ideas developed by the practice, a gentleman who had purchased a Lyon & Healy piano (Marshall & Wendel) positively asserted that though his piano had Lyon & Healy on the fallboard, yet on the plate inside of the piano it had the name Steinway upon it, and that the material of which it was made was precisely the same and, so far as wood and the component parts of the instrument are concerned, they were identical. Another party advertised a few days since for a "Lyon & Healy or a Steinway," evidently thinking them very much the same grade. These are some of the curses of the stencil trade. We fail to understand how first-class houses can find it consistent to handle any stencil goods which sooner or later are apt to interfere with their legitimate line of pianos and organs.

The practice of going from house to house or canvassing for pianos has also begun in this city, and if it continues to spread we shall soon have as many piano as there are sewing machine agents.

The officers of the Story & Clark Organ Company for the coming year will probably read thusly: President, H. L. Story; vice-president, Melville Clark; secretary, W. A. Dodge. The directors: H. L. Story, E. H. Story, Melville Clark, W. A. Dodge and W. D. Caldwell.

The Root & Sons Music Company have taken the agency for the band instruments of Messrs. Boosey & Co., London, England.

Messrs. Wm. Rohlfing & Co., of Milwaukee, Wis., will temporarily occupy a store on Market-sq. in that city during the building of a very elegant six story store to take the space now occupied by their present quarters.

Mr. John M. Smyth is remodeling his store, and his piano department will hereafter be on the third floor.

Messrs. Outwater & Hopkins, of Cass City, Mich., have dissolved.

Mr. O. H. Guffin, of Kansas City, Mo., has taken the agency for the Sohmer piano.

Mr. T. H. Smith, of St. Louis, Mo., is advertising to sell out his piano and organ business.

Mr. David Almondinzer, of Ann Arbor, Mich., is succeeded by the Ann Arbor Organ Company, with a capital stock of \$10,000. They purpose manufacturing.

Messrs. Templeton & Vaughn, of Dallas, Tex., piano and organ dealers, have dissolved.

The Kimball goods, which were formerly handled by the Detroit Music Company, are now represented by Messrs. Miller & Thompson.

Mr. Coler, of Adrian, Mich., has sold out his stock of goods and is talking of opening in Grand Rapids, Mich., in the fall.

The old firm of Benedict & Daniels, of Pontiac, Mich., will hereafter be known as Daniels & Benedict. Mr. J. D. Benedict goes into the firm in place of Mr. F. Benedict, lately deceased.

Mr. J. B. Westlake has bought the stock of Mr. T. H. Rochford, of Sycamore, Ill.

Messrs. E. G. Newell & Co. have finally located their new store, which they have been looking for, at No. 223 State-

st. It will be one-half of Hildreth's furniture store, which will be nicely partitioned off, and will be 25 feet front by 150 feet deep.

Lively Times in Omaha.

THE Omaha "Republican," of April 24, contains this interesting article about the parties who had been doing a piano business in that city as the New York Piano Company. They were also at one time running a New York Piano Company at Carroll, Ia.

The specially important and interesting case of J. L. Watson against the New York Storage and Loan Company, G. C. Wheeler, president, and E. G. Cundy, secretary, was heard by Judge Doane in the District Court yesterday, notwithstanding it was Arbor Day.

In this case the defendant company is a Nebraska institution, and carries on a branch under the style of the New York Piano Company and the New York Music Company. On the 28th day of last February, Watson and the company entered into a written agreement whereby in consideration of the fact that the plaintiff had advanced large sums of money for the payment of various bills and debts of the said corporation. At the same time the company was desirous of procuring from Watson the sum of \$2,000, to be had and expended in the payment of debts due the company to various individuals, and plaintiff agreed to advance this sum, and the company assigned to him all of its goods at the main and other branches in its warehouses at Nos. 1508-14 Capital-ave.; also all notes, leases, accounts and revenue for storage owned or possessed by said corporation or due same from any sources, &c. The contract provided further that Wheeler, the owner of all capital stock, sold and assigned all the capital stock of the company, amounting to \$10,000, which was subsequently increased to \$15,000, to plaintiff. Under the contract plaintiff averred the \$2,000 mentioned and used for the company moneys mentioned and stipulated in the contract to amount to about \$5,000, making the total liability of the corporation to plaintiff amount to \$7,000. Plaintiff was to have the exclusive control and management of the property and business of the company.

In his petition instituting suit plaintiff alleged that on the 13th of April last the defendants, for the purpose of cheating and defrauding him, unlawfully, fraudulently and without his consent took possession of all the stock of goods, notes, contracts, leases, book accounts, bills receivable, &c., and unlawfully excluded him from the management and control thereof, and that they were about to dispose of all these papers and books.

Therefore plaintiff asked for an injunction restraining defendants from continuing to deprive him of the management and control of the business and from concealing or in any way disposing of any of the aforesaid books or papers, &c.

It came out in the hearing that the papers carried off by the defendants represented \$7,000 and the stock on hand \$4,000. This assertion, of interest to all holders of stock, was made by the court: "Stock assigned as collateral security can be voted by the person to whom it is assigned."

While counsel for defense was speaking it was evident, as indeed the court said in so many words, that Judge Doane was not at all pleased, from the standpoint of a jurist, at the aspect of defendants' side of the case.

"I have no hesitation whatever about acting in the matter," said Judge Doane at the close of the arguments. He then proceeded to review the case as above, after which, among other things, he said: "It was very reprehensible for the defendants to attempt to take possession of the stocks and security given plaintiff. Plaintiff has a perfect right to those securities, and I therefore allow the injunction, and say that defendants cannot dispose of a piece, not a particle, of the paper." He said that plaintiff's bond would be \$2,500.

After the court had thus given its decision, counsel for defense sought to obtain some slight concession for his clients, but the court was obdurate and only replied that he was inclined to make the injunction very broad.

The Omaha "Herald" of the day following gives a still more interesting article about the same parties:

Some time ago a Pinkerton detective connected with the Chicago branch of the agency had occasion to visit this city. While here he informed a friend that a man named G. C. Wheeler, one of the parties interested in the New York Storage and Loan Company, of this city, had a record which ought to be published. He said that about three years ago Wheeler, who was then in Chicago, became involved in a deal between an Eastern piano factory and one of the railroads leading into the Garden City. By some arrangement Wheeler induced the factory to make consignments, and by some other arrangement equally as crafty he induced an employe of the said railroad company to surrender the pianos before the freight bills were paid on them. The twain stored the harmonious instruments of in-harmony in a warehouse on Randolph-st., but did not profit much by the plan; for the piano makers and the common carrier ferreted the gentlemen out and, after catching them, had them put into jail. They were indicted, but before the case came to trial a surrender and settlement had been made and the conspirators were set free. Wheeler's record, the detective said, was on file in the office of the Chicago Pinkertons. "I cannot remember the details," he said, "except that it shows that Wheeler by other names has been as vile, and that he has had one 'fall' for three years in a penitentiary either in Rhode Island or vicinity. But I'll send you a sketch of his career. You ought to publish it as soon as it comes, for it won't be long before your Omaha merchants will wish that Wheeler had never struck the town." The promised letter of recommendation was like the letter famed in song. "It never came." But the predictions about Mr. Wheeler have come true.

Yesterday J. L. Watson, of the New York Storage Company, filed an information against G. C. Wheeler and Edward C. Cundy, charging them with the larceny of several notes, contracts, leases, mortgages and other valuable papers, aggregating nearly \$7,000. The police, however, were unable to find the men, and it is supposed that they have left town, although it was rumored last night that Cundy had been seen on Sixteenth-st. yesterday afternoon. The Omaha Carpet Company and William L. Hall immediately secured attachments against the concern, the former's claim being \$304.57 and the latter's \$950, and the store was placed in charge of the sheriff. An inventory is now being taken and a thorough investigation will be made.

A "Herald" reporter called upon Mr. Watson last night and asked him what he knew about Wheeler's record.

"I really know nothing positive about him," said Mr. Watson, "although I have heard some rather queer stories. Wheeler came to this city from Carroll, Ia., last November, where he had been running a furniture installment house. Previous to that time he had been located in Des Moines. Upon his arrival here he organized the New York Storage Company, the members of which were Wheeler, Cundy, Clarence Vinton and myself. I advanced the greater portion of the money, taking a chattel mortgage for \$7,000 on all the goods in the store, and was to have the management of the concern. I soon began to suspect that Wheeler and Cundy were crooked, and that they were combining against me. Matters thus went from bad to worse, and the culmination was reached one week ago last Saturday. That night Cundy came into the office, and, going to the safe, took from it papers valued at nearly \$7,000, at the same time saying that he would 'settle this business.' I, of course, protested against such a settlement and attempted to interfere, but was pushed to one side by Wheeler, and Cundy made his escape."

"You began proceedings in the courts, did you not?" asked the reporter.

"Yes, and got an injunction. But what good does that do? The men are a pair of rascals and will find some means to dispose of the papers, or a portion of them at least. Some of the leases had been assigned to me, the assignments being written on the back, but we have sold furniture to so many people on the installment plan that it will be some time before I can find out against whom the leases are held. By that time they will probably have collected them."

"Did you ever hear that Wheeler had served a term in an Eastern penitentiary?" was next asked.

"No, I never heard that, but I am now prepared to believe almost any thing."

"Will the creditors be paid in full when the affairs of the concern are wound up?"

"No, not by a good deal. Some of them are bound to lose considerable money."

"What further action are you going to take in this matter? Are you going to offer a reward for the arrest of Wheeler and Cundy?"

A peculiar smile played over the features of Mr. Watson as he remarked dryly: "If the other creditors come out of this as short as I probably will they won't have enough to make up a purse of sufficient proportions to employ a detective."

But the best thing printed about this Wheeler is the following, which demonstrates his capacity as a piano salesman of rare attainments. It is from the Omaha "World":

George C. Wheeler, of the New York Storage Company, was arrested on a warrant last night, charging him with obtaining \$190 under false pretenses from William H. Hoyt, of Broken Bow.

Hoyt was in Omaha several weeks ago and contracted for the purchase of a piano from Woodbridge Brothers, music dealers. The price was \$200. Hoyt paid \$10 down and was to send a check for \$190 to a friend here so soon as he located. After settling at Broken Bow he sent the check for \$190 to his friend J. F. Jackson, and ordered the piano sent on. He had forgotten, however, to whom he had paid the \$10, but asked Jackson to inquire around and see if he could ascertain the name of the firm.

In making inquiries Jackson went into the New York Storage Company and stated the circumstances. Wheeler, he says, told him that Hoyt had paid the \$10 to their firm, and accordingly the check for \$190 was turned over to him. A piano was then sent to Hoyt, but he claimed that it was not the one he ordered and refused to take it from the depot. An investigation followed that developed the fact that Woodbridge Brothers had made the sale, hence the arrest.

The case was called before Judge Berka at 2 o'clock this afternoon, but was continued until to-morrow morning at 11 o'clock.

Trouble in Louisville.

A GENERAL attachment was taken out last Tuesday against the stock in W. I. Hunt's music store on Fourth-st., Louisville, Ky. The suit was filed in Chancery that day by W. Scott Glore, and it was to secure a debt of \$4,000. The indebtedness was represented by three notes for \$1,333.33, dated March 22, 1887, at one, two and three years. They were given about the time Captain Hunt opened his music store. All are unpaid and due, according to certain stipulations on their face, it being agreed that if one went overdue and unpaid the rest were to become due by default. The paper was secured by a mortgage on the stock in the store, and, the contingency having arisen, the plaintiff now asks a foreclosure in lieu of payment.

At the time the notes were given provisions were made for disposing of the stock in the way of business.

The grounds now filed for the attachment are that the remaining mortgaged property will be sold, concealed or removed from the State, if the defendant is not prohibited by the court, in order that he may delay the collection of the claim.

The sum of \$261.33, in addition to the original amount, is asked as interest.

Captain Hunt is an officer in the Louisville Legion and started in business for himself about a year ago. He had been head clerk at the established music house of Mrs. Emily Tripp for a number of years, and opened out under seeming auspicious circumstances. As it requires a rather large sum of money to embark in the business, it was generally supposed from the large scale on which he began that he had his own capital in the investment. He seemed to be getting his fair share of the business. As he was prominent in musical as well as military and society circles, the fact of the suit will be somewhat of a surprise. Hunt has issued the following card:

CARD FROM CAPTAIN HUNT.

The publication in the "Times" relative to the attachment of my stock by Mr. W. Scott Glore does me an injustice, in that it conveys the impression that my business has not been successful and rather seems to indicate that the business is suspended. I respectfully submit that the facts do not justify either conclusion. The attachment has been taken out by Mr. Glore in the endeavor to make more secure the mortgage referred to in said publication, and was not intended to cause, nor has it caused, a suspension of my business. The store is regularly opened for business as heretofore. My business has been successful to a very gratifying extent; my stock is amply sufficient to cover all my indebtedness, and I confidently hope to effect such arrangements in a few days as will raise the attachment referred to. Very respectfully, WILLIAM I. HUNT.

The Louisville "Commercial" says the following on the subject:

W. Scott Glore filed a suit in Chancery yesterday against William I. Hunt, the well-known music dealer on Fourth-ave. He complains that Hunt owes him \$4,261.33 1/3 for goods furnished, and he asks for a general attachment against his property in order that it may not be disposed of. He gave bond for the attachment which was issued. The marshal of the Chancery Court took possession of the store later in the afternoon on the attachment taken out by Scott Glore. By agreement Hunt is permitted to sell until the controversy on his notes is settled.

Mr. Hunt stated to the "Commercial" last night that the accounts of the court proceedings in an afternoon paper of yesterday did him a great injustice, there being no probability of a suspension of his business, the success of which has been most gratifying to him; that his stock was amply sufficient to cover his indebtedness, including the attachment of Mr. Glore, which was taken out merely as a surety in the mortgage held by him. Mr. Hunt says that the differences will be satisfactorily settled within a day or two.

Hunt was indebted for quite an amount to M. Steinert & Sons, Cincinnati, but we understand that he paid this debt some time ago.

WESSELL, NICKEL & GROSS

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GRAND, SQUARE and UPRIGHT Pianoforte Actions,
 ONE GRADE ONLY.

455, 457, 459 & 461 WEST 45th STREET;
 636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET
 — NEW YORK —

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MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,
PIANOFORTE STRINGS,

386 and 388 Second Avenue,

Between 22d and 23d Sts.,

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SAWED AND ENGRAVED PANELS,

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 Abt, Paulus, Titiens, Heilbron and Germany's
 Greatest Masters.

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 State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

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ORGANS

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Unequaled Quality of Tone,
 Superior Design and Finish of Cases,
 Durability.

They Pump one-half easier than any
 other Organ made.

SIX OCTAVES A SPECIALTY.

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Upright Pianos

ARE DURABLE AND WELL FINISHED
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PRICES MODERATE.

FACTORY:

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— UNEXCELLED IN —

Beauty of Tone,
 Elegance of Finish,
 Thoroughness of Construction.

WAREROOMS:

181 & 182 Tremont Street, Boston.

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Albany & Main Sts., Cambridgeport

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others.
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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A MODEL OF PERFECTION!
A SPLENDID FIRST-CLASS INSTRUMENT!

Its leading characteristics are:

- 1st. A Full, Rich, Pure Singing Tone.
- 2d. A Finely Regulated, Delicate Touch.
- 3d. A Perfectly Even, Well Balanced Scale.
- 4th. The whole composed of the choicest Material and of the most Thorough Workmanship.

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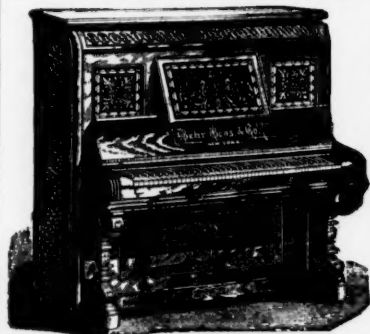
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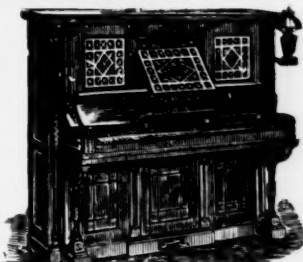
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